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GOUGING ON ROAD EXCITES INDIGNATION, AND ARTISTS JOIN MANAGERS IN PLEA FOR REDUCTION IN TRAVELING EXPENSES

High Rail Fares and Heavy Hotel Charges Place Severe Burden on Musicians and Make Routing Difficult for Managers—Costs of Touring Doubled in Last Decade—Interstate Commerce Commission Urged to Bring About Issue of Mileage Books at One-Third Rebate—Move Is Indorsed in Concert Field and Favorable Decision Is Expected—Pianist Reports Bill of Sixteen Dollars for a Night's Lodging

VIGOROUS protests against the gouging to which artists are subjected on tour are being heard on many sides. Heavy railroad rates and the inflated charges levied by hotels have produced a situation which has caused dismay to many of the younger artists and have in many cases militated against their advancement by virtually prohibiting the acceptance of more or less isolated engagements. Managers, even in cases of artists with established reputations, have been forced to consider their routing charts with the utmost care, and the handling of the larger organizations presenting attractions of a musical or allied nature has been made forbiddingly difficult, and, indeed, is only possible by the strictest economy and the closest regulation of itineraries.

In some countries the railroads concede a substantial rebate to professionals, but in the United States no concession is extended at present, although allowances were made for groups on the road at one time. The expenses of the artist, according to the estimate of one singer, have been doubled in the last decade. Indignation aroused by the present conditions seems likely to be crystallized in a movement for a substantial diminution of difficulties which have had the effect of depriving some communities of a fair share of musical attractions.

That the seriousness of the situation is recognized by the hotel proprietors is made manifest by the move of the Hotel Men's Association for the intervention of the Interstate Commerce Commission. While reports have indicated that hotels in many parts of the country have been engaged in the delicate but remunerative task of "killing the goose," the authoritative body represented in the national organization is showing itself alive to the necessity for stimulating travel, no doubt with a consciousness of its own book as well as that of the railroad companies. A proposal is now before the Interstate Commission seeking the issue of interchangeable mileage books for all railroads of the United States at one-third less than regular passenger rates for journeys between given points. The Hotel Association is urging this measure in the interests of all who are constantly using the railroads, and the effect in the business of concert-giving would be very substantial. The hotel men were represented by John F. Shea of San Francisco, at a hearing recently held in Washington, D. C. The commission will give its decision after Nov. 16, and it is confidently expected that a reduction will be ordered.

Travel charges have directly prohibited the inclusion of a particular city or territory in a concert itinerary, and they may, as in the reported experience of a major symphonic organization, compel a cancellation of a Southern or Western tour. The fact that the routings of a prominent artist for a full season may extend to some scores of thousands of miles does not seem to have impressed the railway managements with the desirability of according a special rate to such productive patrons of the roads. Yet clergymen, who as a class do not travel so extensively, are given a rebate. Concert groups exhaust the patronage of a city with one concert, but a theatrical organization, in many cases, may be able to

present several performances. It is estimated that the musical artist travels four times as far as the actor on tour.

The Rebate Problem

Excursion rates are a part of the policy of most American railroads. Nevertheless, the old rule that a company of ten or more artists might travel on a reduced flat rate per mile, discontinued several years ago, has not been revived, despite the "return to normalcy." Operatic and symphonic organizations must purchase twenty-five passenger tickets at regular rates for the use of each baggage car required for their equipment. A courtesy formerly extended, but now revoked, permitted the fare of the advance man of an opera or ballet company who travels the route several weeks before the artists to be included in these fares.

Though the major railways of the United States offer perhaps the best service in the world, the fact that they are not consolidated under one head makes a uniform discount difficult. That a system of rebate for the artist is not impracticable is shown by the provisions made in other countries. In Australia, for example, where the railways are controlled by the Commonwealth government and the respective state governments, musical and theatrical artists travel at a considerable reduction. A member of the managerial office of Daniel Mayer, who accompanied Mischa Levitzki on his recent tour of Australasia, relates that the artist was provided with special railway tickets bearing the name of the Australian management, J. & N. Tait. The American local manager would not have to guarantee so large a sum to secure an artist for his locality if transportation and other costs were reduced.

The Managerial View

Among those who indorse the movement for a reduction are a number of the leading managers and several prominent artists. An executive of a long-

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Photo by George Maillard Kessler

SUE HARVARD

Soprano, Who Has Embarked Upon a Season Which Will Take Her to Many Parts of the United States and Which Will End with Concerts in Great Britain During the Coming Spring (See Page 29)

Commission Approves Bill to Draft Plans for Art Center in Washington

WASHINGTON, Oct. 30.—The House Committee on Public Buildings and Grounds, through its chairman, Representative Langley of Kentucky, has announced that the Commission of Fine Arts has approved the bill now before Congress providing for a commission to

consider plans for the erection in Washington of a great central building to serve as a headquarters for American art and industrial interests.

"Such a building," says Senator Fernald, who introduced the bill, "would prove of inestimable value in the musical, artistic and industrial development of the United States. It would serve as a common meeting place for the nation's artists, musicians, designers, manufacturers and experts in all fields of endeavor. It would facilitate an exchange of views and a discussion of all aspects of American art and industry; and it would give impetus to the plans of a national opera and opera house, a national symphony, and a national conservatory."

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Indignant Artists Protest Against High Cost of Travel

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established New York concert bureau stated during the week:

"The outrageous price of travel has caused a noticeable slump in business. Hotels report a decrease in patronage, and industries employ fewer salesmen. It is for the best interests of both art and commerce that mileage books at reduced rates be made available as soon as possible. Musical managers will then be able to offer better prices to local audiences. More and better musical productions will result. Otherwise we shall have stagnation."

Criticism of the present high costs of travel was expressed by Charles L. Wagner, of the National Concert Managers' Association. "Pullman rates in particular are absurdly high," said Mr. Wagner. "Since most artists travel by night, this is, of course, an important item. I favor a general reduction of railway charges."

Statistics on the amount of travel engaged in by artists were furnished by F. C. Schang of the Metropolitan Musical Bureau, who deplored present conditions. "A major artist in a full season makes usually one trip to the Pacific Coast, one through the South and two to the Middle West, including Chicago. This may aggregate 20,000 miles of railroading each season. Not only have railway fares and hotel rates risen enormously, but other essentials, such as the cost of printing announcements and window-cards, have more than doubled in cost. All these affect the price of concerts, and indirectly determine the degree of enthusiasm with which the local audience supports them."

Calvin M. Franklin, of Concert Direction M. H. Hanson, said: "When one has occasion to spend his time and money to the extent of nine months out of every year on trains and considers the fact that we are still obliged to pay such exorbitant rates to the railroad companies, one cannot help becoming incensed with the service and accommodations. I understand that in July, 1921, the employees' reduction was brought about through the consideration of the public, but to date we have failed to find we have been the benefactor, and I am heartily in accord with any plans to bring about a reduction in passenger rates."

Sixteen Dollars for a Room

The firm of Daniel Mayer, through one of its representatives, expressed disapproval of existing transportation and hotel rates. These, it was stated, often amount to 20 per cent of the artist's emolument. A case was cited in which a prominent pianist was presented with a bill for \$16 for a room at a Mid-western hotel. This was for one night. Another New York concert bureau remarked as significant the fact that a \$20 a day hotel charge was invariably levied upon a prominent operatic and concert soprano under its management when on her tours. A third executive agency attributed these liberal assessments to the fact that the musical artist shrinks temperamentally from haggling over such matters. It was elsewhere suggested that a famous name makes the musician a natural butt of ample invoices.

Puccini Repetitions Stir Controversy in Paris

PARIS, Oct. 20.—A controversy involving Albert Carré, manager of the Opéra Comique; André Messager, critic and composer, and Gustave Charpentier has arisen in the columns of the *Comœdia* over the alleged neglect of productions by the Comique of works by native composers. Messager opened the affair by attacking Carré for the great number of performances given the operas of Puccini. In turn Carré replied that the Puccini operas were the institution's best means of revenue, that they drew capacity audiences and were invaluable, aiding the house to meet the expenses which have increased rapidly in the past few years. Native operas by contemporary composers, he added, were as a rule unsuccessful financially. Charpentier, whose "Louise" was cited as an exception to the rule of French opera, sided with Carré in the discussion, which still continues.

The measure for a reduction by the Interstate Commerce Commission was indorsed by Catharine A. Bamman, New York manager, who said: "Two-thirds of the manager's gross revenue is consumed by expenses that should be eliminated. There ought to be a ruling by the commission that the professions which use railroads as part of their work be charged a lower rate than persons who travel for pleasure. The better hotels, I believe, are trying to get back to pre-war prices; it is usually the small-city hotel that overcharges."

Artists Speak

Concerning the high rates for transportation Eva Gauthier, soprano, said: "Travel expenses are perfectly outrageous. This is especially true of short trips, for instance, from New York to Boston. A special reduction should be made to artists just as before the war an allowance was made for traveling musical and theatrical companies."

Another protest came from Augusta Cottlow, pianist. "Expenses have more than doubled, and nowhere do I notice that the standard for artists' fees has particularly risen. Indeed, owing to competition, in some cases it has gone down. If railway fares could be cut it would be a boon to the artist, who now pays \$9.70

for a Pullman berth which used to cost \$5."

Cecil Arden, mezzo-soprano of the Metropolitan, expressed her opinions on railway charges for artists' tours, as follows: "Inasmuch as the musical and theatrical professions use the railroads to a much greater extent than almost any other group of people, and inasmuch as they are doing work of an educational nature, I believe an allowance of a reduction of from 20 to 40 per cent should be made to them on the railroads. I hear laments all over the country that they are surfeited with moving pictures and hungry for the sound of the human voice. But since the 'movies' are the only form of entertainment that can be put up in airtight boxes and shipped wholesale in the express car, people must content themselves with one standard of entertainment. This season I am giving a series of costume recitals, which makes a maid absolutely essential, in addition, of course, to an accompanist. Paying the traveling expenses of three persons is difficult indeed. One hears so much about the huge fees paid to artists, but how little most persons realize the expenses entailed in a trip of twelve hours from New York!"

An indorsement of the proposal to issue mileage books at reduced rates was

given by Mildred Bryars, contralto. "Railway fares are very high," she said. "I am in favor of such a measure to lower them."

\$100 Weekly Hotel Bill

Edgar Schofield, concert baritone, said: "Increased railroad fares, besides surtax on all Pullman cars, is a big item, especially when one is taking an accompanist. Hotel rates have risen, too. On the three tours I took with Mme. Farrar, where, of course, all railroading was paid, my hotel bills, including taxi fares and laundry, ran very close to \$100 per week. Shocking, I know, but nevertheless true! An artist must have good food and rest on tour, and this means staying at the best hotels. Five years ago one could figure on a minimum of \$6 per day for hotels; now it costs at least \$10."

A final result of high travel charges is their effect upon routings. A concert or ballet company comprising six to a dozen persons, which appears in so-called "one-night stands," must travel incessantly, giving daily concerts in widely removed cities, in order to save on hotel expenditures. The strain of so intensive a schedule cannot but have a disastrous effect on the artists. Indirectly such pressure may be the cause of an inferior quality of art.

THEATERS CLOSE BUT MUSIC GAINS GROUND IN YEAR OF DEPRESSION

Admission Taxes Fall \$16,000,000 During Slump Period—Concert Activities Little Affected—Music Continues to Grow as National Interest and Aids Picture Houses to Weather Storm—Promise of Good Season Seen in New Auditoriums and Sold-out Concerts

IN the face of financial depression, which, according to government statistics, caused a falling off of \$160,000,000 in the amount spent by American citizens for admissions to theaters, motion pictures and musical entertainments, the loss in the field of music was so slight as to be almost negligible.

In the United States Treasury Department report for the fiscal year ending June 30, 1922, the tax on admissions to places of amusement and entertainment is placed at \$73,373,937.47, a drop of approximately \$16,000,000 from the total of the preceding year. Under the ten per cent rate, there was therefore \$160,000,000 less spent on amusements in the fiscal year just past.

An analysis of this report produces interesting results. Although it was impossible to secure figures separately on the admissions to theaters, motion pictures and concerts, officials in the treasury department declare that the motion picture houses were the heaviest losers during the financial slump, but even in the field of motion pictures music played its part in keeping up the receipts.

Of the forty or more motion picture houses which suspended operations in Greater New York, all were smaller institutions which did not offer musical programs of high standard. Managers of the four or five large motion picture houses which present weekly programs with symphonic orchestras, special solo artists and ballet attractions declare that the falling off in business was scarcely perceptible, and even during the summer months, when business is usually at its worst for theaters, they enjoyed large audiences. The drawing power of the musical program was readily admitted by the managers of each of these theaters.

"Frequently," said one manager, "you will hear picture patrons discussing which house they will go to, and even-

tually the discussion will end by one of them saying, 'Let's go to the So-and-So Theater.' They always have good music there." Every week the larger motion picture houses are asked for information on the coming musical program.

The musical policy of the motion picture houses is having a healthy reflex in the concert field. New concert-goers are being constantly recruited from the ranks of picture patrons. The creation of musical taste is no small consideration with the directors of the average metropolitan motion picture house. Programs which began a few years ago with such music as the "William Tell" Overture, "Poet and Peasant" and "Zampa" have now progressed to Wagner, Beethoven, Debussy, and the liking of the audience for the very best kind of orchestral music is plainly shown by the applause. It is this type of music which has helped the motion picture houses to weather the storm and which is leading a constantly increasing number of persons into the concert halls.

An interesting sidelight on the situation was given by the New York *Globe* recently in its daily column, "The Inquiring Reporter." In this column the answers to a single question by five "average citizens," picked at random from the crowded streets, are set forth. To a question as to why patronage of motion pictures had fallen off, three of the five citizens answered that "movie" patrons were beginning to seek more serious forms of entertainment and named concerts among these.

Musical Plays Lead in Popularity

The effect of the depression on the touring theatrical companies has been marked. From the 150 to 200 touring companies which formerly traveled in the United States, the number to-day has dropped to something over a score. This decline accounts, of course, for a large amount in the fall of the admission tax.

It is interesting to note, however, that the theatrical attractions providing music as a part of the entertainment have been the most successful in keeping their heads above the water. They predominate by a considerable margin the number of touring road companies.

A survey of the musical field yields quite a different result. To begin with, musical managers without exception declare that the depression was felt in their business for a comparatively short period, covering a month or six weeks. This slump occurred during the late spring of 1922, when the season was waning. During the remainder of the fiscal year conditions were prosperous, and, in New York, a new record was set in the number of concerts given.

During the period covered by the Treasury Department report four new concert bureaus of importance were opened in New York and most of the established bureaus underwent a process of expansion. Many of the contracts for the present season were made during the same period, and the number of these exceeded all records of previous years.

The Treasury Department report shows, in the face of the depression, a gain of more than \$146,000 in taxes on

new structures to house theatrical and musical attractions in the United States. Most of this gain is represented, according to department officials, by new civic auditoriums and memorial halls raised to the soldiers who fell in the recent war. This augurs well for the world of music, for it means that in a score of cities provision has been made for housing musical attractions where the facilities were either inadequate or non-existent hitherto. It means the opening up of new fields for concert attractions. One New York manager reported engagements in forty cities new to his list this season.

Something of great value to music lies in the fact that many cities regard music as a civic enterprise, guaranteeing it on this basis. The number of these cities is growing constantly.

With the new season under way, it is interesting to note that every symphony concert given up to date in New York has been completely sold out more than a week in advance and that subscription lists for each series have set a new record this season.

It is apparent that any depression which existed during the past year has vanished from the musical world and that the prospects of the approaching season are very bright.

LOUIS BROMFIELD.

Concert for Kansas City Soprano Nets About \$10,000

KANSAS CITY, Mo., Oct. 28.—A recital by Marion Talley, soprano, not yet sixteen, to raise funds for her musical education netted about \$10,000. The concert was arranged by Mayor Frank Cromwell, aided by Mrs. George E. Powell, music editor of the *Kansas City Star*, and numerous others. Anna Millar, business manager of the Little Symphony, offered the services of that organization, and E. W. Sloan, manager of the Ivanhoe Concert Series, offered the Ivanhoe auditorium. Philip Score was the accompanist. At Mayor Cromwell's meeting \$4,000 were subscribed for tickets in a few minutes, and pledges to sell the remainder were given. Seats were sold for as much as \$100, \$50, \$25, \$10 and \$5. Others were sold for \$2.50 and \$1.

BLANCHE LEDERMAN

Chicagoans to Give Opera in Detroit for Five Years

DETROIT, Oct. 28.—The Chicago Civic Opera Association is under contract to give an annual season of opera in Detroit for the next five years. The announcement last week of this arrangement completed by James E. Devoe, came as an agreeable surprise to opera patrons.

M. McDONOUGH FURNEY.

Arranging Benefit for Mrs. Hammerstein

A concert is being arranged for the benefit of Mrs. Oscar Hammerstein, widow of the impresario. Max Rubin, a student at Columbia University, has invited former Hammerstein artists to appear, including Mary Garden, John McCormack, Hugo Riesenfeld, Riccardo Martin and Alice Gentle.

Modernism Endangers Purity of Spanish Song

By Gustavo Morales



HERE is an abyss between Spanish music and that of the contemporary Spanish composers who are aiming at the creation of a modern Spanish school of music.

The elements of the music of Europe, which these composers have at hand, and which they unfortunately use as a means to create a *style*, are hopelessly corrupting. The very essence of Spanish music is lost in the chaos of the vain desire to externalize, in a foreign language, ideas which cannot be expressed in any other than their native tongue. The *cante flamenco* and *la jota* are the idiomatic types of Spanish music which must of necessity be expressed in the Iberian manner only.

The impression that I have brought back to the United States from my last trip to the Peninsula is that the modern Spanish composers are really doing something toward reaching a concrete medium to expose the brilliant morbidity of their rhythmic and melodic sounds. But they are wandering away from their goal. For to try to compress the wealth of the melodic Spanish modalities into the narrow mold of the present major and minor modes is like cutting the wings off a bird and saying: "Now, fly!"

The richness, overflowing with honey, of some of the Greek diatonic scales, the elasticity of the Oriental chromatic and the colder elements handed to us by some of the Northern races offer a wide scope to the genuine and faithful Spanish composer from which to bring forth, in infinite hues, the soul of his race. (Sometimes these elements are mixed among themselves, making a diluted synthesis

vidual wealth. The contrast, variety and interest of each region are of the highest value to the student. Out of this opulence we may, in general, select two types of song: *La jota* and the forms of *Andalusism*, from which the *fandango* and its variants are developed.

La jota, danced and sung with little variation throughout most of the Northern and Eastern provinces, carries out the one side of our Spanish nature to the complete satisfaction of sight-seers—namely, that we are a happy-go-lucky set of señoritas and Don Juans, whose duty while in this world is to click castanets and snap our fingers. Although some popular forms, such as the one reproduced here, in part, "*La Alicantina*" (Fig. 1), bear a tinge of sadness when sung, most of them, when danced, are a delightful and exhilarating example of the brilliant side of our music.

The Andalusian forms, including the



Gustavo Morales, Spanish Composer, from a Drawing by Mark Tubey



Fig. 1

of their varied characteristics; other times they are perceptible, clear, individual.

In the afore-mentioned *cante flamenco*, the soul of Andalusia, the singer lets his inspiration float over the ruins of Greece and among the perfumes of the Orient. He constructs upon the modality of a Greek scale (the Dorian, Phrygian or Aeolian) the arabesques of the Oriental chromatic. But the extinction of type is absolute when choked by the hand of some modernist full of the foam of the beaten white of eggs of the French School of Nothingness.

Spain has not yet reached, nor will it reach for years to come, the point of condensing its musical elements into an international form. The musical folklore of Spain is of an overwhelming indi-

flamenco and all the variations of the *fandango*, mark the true character of the sons of Iberia. (The crispness of the rhythms (I should say the elasticity of the imagination of the players in displaying the many ways in which a given rhythm may be shifted without endangering its intrinsic value) is subdued by the dark mode of the song. The bubbling current of a playful stream drags along its bottom a corpse in which beats no longer a broken heart. The chords are struck upon the guitar (the harmonic scheme being based upon the dominant and subdominant of the minor, ending in the dominant of the key), sometimes quietly, evenly, bending beneath a heaviness of thought; other times brightly, impetuously, breaking into a myriad of sparks. Subduing the picture estab-

lished, the voice rises above it in hopeless pathos (Fig. 2).

The transition to the relative major accentuates the modern form of Andalusism (Fig. 3).

One of the means through which this last example was popularized throughout Spain was the *zarzuela*. This is a form which finds its equivalent, in the United States, in the musical comedy. The *zarzuela*, as conceived and carried out about twenty or thirty years ago, was the only way in which the national music of Spain was presented to its children on the stage. The *zarzuela* was divided into two kinds: the *género chico*, which is a one-act play, partly spoken, partly sung, either dramatic or comic, but always popular, therefore having a great appeal

To those who might judge from the preceding remarks that there are not in Spain Spanish composers of Spanish music, let it be said that in spite of the unfortunate Gallicism in the higher type of present Spanish music and Americanism in the lower type, there are two or three men who still preserve the constituent idiosyncracies of their native music through their intricate Ravellian labyrinth of matter and mode. Among these might be included a certain Basque priest who, according to the very reputable authority of the Continental composer and critic, the late Don Felipe Pedrell, is a musician in whose person the country will be glorified. With due respect to both author and critic, I beg to disagree with the latter in regard to



Fig. 3

to the masses, and a truly definite Spanish flavor; and the *género grande*, a more pretentious work, always dramatic and with a tendency toward the Italian grand opera style.

The modern corruption of the first, thanks to some living composers who imagine that they know the melodic structure of the Andalusian music, when they are using only the European musical gamut, is bringing about the decadence of this style of plays. The second kind mentioned, the *género grande*, has disappeared and left its place open for a new musical infamy, as well as a literary one—a concoction of all the degenerate imitations of the characteristic gender of true Spanish music, mixed with a tendency toward Americanism by non-instructed and non-inspired Iberian composers. Their misguided endeavors the New York public had the misfortune to witness twice, not very long ago, at one of the leading theaters.

the glorification of musical Spain in the person of the Basque priest-composer. The compilation of original Basque musical folk-lore, given in his "*Preludios Vascos*," is no doubt of extreme historic interest, but the decided influence of foreign elements is quite marked in certain passages, which at times taste a trifle too much like caviar à la Moussorgsky and a dose of highly seasoned entrées à la Ravel.

(Spain has not yet evolved, through the means of an uncorrupted Spanish mode, a manner in which to express the overflowing richness of the soul of its music. I trust that those who are trying so earnestly to create a higher type will wait until the banality of the present epoch, felt to-day in all expressions of the mind and soul, shall be a thing of the past.)

But, should the composer of Spanish music continue speaking the musical Esperanto of the age, the music of Spain will wither and finally die.



Fig. 2

Orchestras of Metropolis Enter New Round of Concerts

New York String Quartet Gives Its First Public Program—Newcomers Among Many Recitalists of Week—Saturday Congestion Results in Heifetz, Graveure and Gabrilowitsch Appearing at Same Hour—Début of Isa Kremer

THE traditional rivalry of the Philharmonic and The Symphony Society was renewed in the sennight ending Oct. 29, with both of New York's major orchestras appearing for the first time this season in the concert halls. Each presented a novelty, the Philharmonic, under Josef Stransky, introducing Korngold's "Sursum Corda" overture, and the New York Symphony, with Walter Damrosch exchanging the rôle of conductor for that of pianist, frolicking through Saint-Saëns' joyful "Carnaval des Animaux." The new City Symphony and the Boston Symphony will further vary the orchestral round in the weeks immediately ahead, and, with the Philadelphians, will bring the number of competing symphonic organizations up to five.

The week was notable also for the first public appearance of still another unfamiliar chamber music organization, the New York String Quartet. Recitals were numerous. As an instance of the manner in which important events conflict with one another, Jascha Heifetz, Ossip Gabrilowitsch and Louis Graveure gave separate recitals at the same hour last Saturday afternoon in Carnegie, Aeolian and Town Halls respectively. Vocalists of the week included, besides Mr. Graveure, a newcomer from Russia, Isa Kramer; Eva Gauthier, Colin O'More, Lenora Sparkes, Ernest De Wald, and Francesca Cucé. A benefit program at the Hippodrome enlisted Titta Ruffo, Yvonne d'Arle, and Alberto Sciaretti. A

new violinist of skill and talent was introduced in young Nedelka Simeonova. Another artist of the bow was Harold Berkley.

In addition to Mr. Gabrilowitsch, pianists numbered among them several newcomers—Tunde Bräjer, Frances Hall, Raymond Burt and Harry Kaufman. Charles M. Courboin gave another recital on the Wanamaker organ. A program of Spanish music at Town Hall was one of the events of the week-end.

"ANIMALS" CAVORT IN DAMROSCH'S DEN

Saint-Saëns' "Fantasie Zoologique" at Symphony Opening

Why the late Camille Saint-Saëns locked up his delectable "Carnaval des Animaux" and hid it away from the world, save the familiar "Swan," could only be surmised Sunday afternoon when it was given its first New York performance. The occasion was the opening of the New York Symphony's new season, and Aeolian Hall was filled with subscribers and others bent upon welcoming Walter Damrosch and his musicians as they began a new page of the Symphony Society's history.

As a musician's joke, the Saint-Saëns work, which the composer termed a "Grande Fantaisie Zoologique," but which might better be called a suite, has much downright good fun. Perhaps its author felt that to allow his musical witticisms to be told too frequently would be to dull their edge. But, as the "Swan" attested long ago, there is also some delicious music in this fantasy, music that is fresh and of fragrant charm. It was composed some thirty-five years ago, and had a number of private hearings—including one sponsored by Liszt—before Saint-Saëns withdrew it even from his friends and turned the key in the lock. After the composer's death it was found that his will provided for the unrestricted performance of the work, and it was heard again at a Colonne concert in Paris in February of

Korngold Novelty at First Concert of Philharmonic's Eighty-First Year

NOW one of the oldest of the major orchestras of the world, and the undisputed senior of any of its rivals in this country, The Philharmonic Society began its eighty-first season with a brace of concerts Thursday night and Friday afternoon in Carnegie Hall. The program, which Josef Stransky conducted, included a novelty, Erich Wolfgang Korngold's Symphonic Overture, "Sursum Corda," and brought forward also Beethoven's Seventh Symphony, Debussy's "Nuages" and "Fêtes" and the dance of *Salome* from the Strauss music-drama. There was a capacity audience, a wreath for Mr. Stransky and much applause at the Thursday night concert, and a similarly large throng applauded the conductor and his men at the repetition of the program the next afternoon.

Korngold's overture, written before his opera, "Die Tote Stadt," proffered many of the same characteristics as that work.

Its material is commonplace and it is over-orchestrated in the post-Straussian manner, alternating between harshness and melodic banality, with now and then a glittering effect or a phrase of Puccini-like warmth. The title, the liturgical exhortation, "Lift up your hearts," is intended to sum up a mood that is to an extent achieved in the earlier moments of the work, but which is extended to the point of tedium. The performance had all the hallmarks of an adequate one.

The symphony was given an average representation, with nothing to distinguish it from many that have preceded it. Mr. Stransky's treatment of the Allegretto again avoiding the distortions of tempo and accent some other conductors have given it. The Debussy "Nocturnes" were smoothly and euphoniously projected, and the "Salome" excerpt was played sufficiently well to make Korngold's Straussian borrowings seem the more futile by comparison. O. T.

Raymond Burt, Oct. 23

Raymond Burt, a young pianist from Paterson, N. J., who, after several years of study in Berlin, was heard in concert in various German cities and in Paris, made his American début in the Town Hall on Monday evening of last week. Mr. Burt's program was the quintessence of Romanticism, made up of Chopin, Schumann and Liszt, and much of it was well played. In his quieter moments the pianist exhibited a very beautiful singing tone, almost crystalline in its purity. This was especially evident in the Trio of the Chopin Funeral March. The louder portions of this work, however, were marred by a muddiness in pedaling and a curious lack of proportion here and there. The Schumann *Carnaval* was well given, and two Liszt transcriptions and the Sixth Rhapsody exhibited good technical equipment. The ship of Mr. Burt's talent is laden with some fine things, and the probabilities are that mature experience will bring it to the port where good recitalists lie at anchor. J. A. H.

Nedelka Simeonova, Oct. 23

Even if the whole truth could be summed up in the remark of the concertmaster of one of New York's orchestras that "it no longer is difficult to play the violin," playing such as that of Nedelka Simeonova in Town Hall Monday afternoon would occasion surprise. She is apparently of the age when most American girls are plodding along with their school books, though bobbed hair and short frocks can be deceptive. Like Erika Morini and Erna Rubinstein, she let it be known in her first New York recital that she had the technical equipment of a mature virtuoso. An essentially pure and musical tone, though inclined to glassiness on the E string; easy and flexible bowing, fingers that seem to admit of no difficulties, and poise and confidence characterized her playing. There was nothing unusual in her treatment of her numbers, which included Vitali's G Minor Ciaccona, the Mendelssohn Concerto, a transcription of *Lenski's* Air from Tchaikovsky's "Eugene Onegin" and various smaller numbers. All she undertook was musically sound and judiciously proportioned, but with little that strayed far from well-ordered placidity. Perhaps when she has been longer before the public, Miss Simeonova will try her wings in more individual flights. Mary Shaw Swain was the accompanist. O. T.

Eva Gauthier, Oct. 23

Some day Eva Gauthier may sing an orthodox program in New York—old Italian airs, Brahms, Schumann and Wolf lieder, a miscellany of French, Finnish, Swedish and Russian and American songs—like all the others. She was a step nearer just this evolution Monday night, when her American group included a song or two anyone might have presented, and when she trotted out "Una Voce Poco Fa" as a *tour de force*. A meandering Debussy group, some feebler French songs lacking Debussy's individuality of style, and a curious con-

[Continued on page 23]

Rosa Ponselle Seeks High Altitudes



Photo by Bluff City Engraving Co.

Rosa Ponselle of the Metropolitan Opera, at Memphis, Tenn., returning from her first trip in the air. In the front cockpit are Mrs. R. I. Sturla of Memphis, Edith Prilik, Miss Ponselle's secretary, and William Tyroler, her accompanist. With Miss Ponselle in the rear cockpit, is Lieutenant J. A. Whitted of the U. S. Navy Air Service.

MUCH has been written in recent years, of "the man higher up" but the woman in a similar position has been more or less ignored so far as the vernacular is concerned. Rosa Ponselle, of the Metropolitan, however, recently realized this position by taking a lofty altitude, not on the diatonic scale to which she is thoroughly accustomed, but in the

air. While on tour in concert, the singer went to a height of 5700 feet in an airplane piloted by Lieutenant J. A. Whitted of the U. S. Navy's air service, one of most expert birdmen in the service, who has been flying for eight years without a single accident. With Miss Ponselle on her flight, was William Tyroler, her accompanist, Edith Prilik, her secretary, and Mrs. I. R. Sturla of Memphis.

The novelty was exceedingly well played, the piano parts standing out with the saliency the composer intended they should. Indeed, there was a suggestion that Mr. Damrosch and his men had concentrated on this work to the sacrifice of some other portions of the program, for while the Vivaldi-Franco concerto for strings, in A Minor, a work of much beauty, was well played, the Brahms Second Symphony was not always clearly delineated and more than once there was faulty individual playing in the achievement of details. The first of Liszt's Hungarian Rhapsodies completed the concert in an altogether superfluous way. The audience would have been well content to go after the Saint-Saëns work, which was received with smiles and chuckles and spontaneous applause. O. T.

Francis Moore Plays at American Institute

Francis Moore, pianist and teacher at the American Institute of Applied Music, recently gave the first recital of the season at the school before a large audience.

Commercialism Rules in Music of Austria Says Minna Kaufmann



Minna Kaufmann and Marie Lehmann at the latter's Villa in Salzburg

The plight of music and musicians in Central Europe is extremely bad, according to Minna Kaufmann, vocal instructor of New York, who has returned from a four months' visit to Germany and Austria, where she resumed her studies with Marie Lehmann, sister of Lilli Lehmann. Financial losses and the hardships of existence, particularly in Austria, have shattered the morale of the artists to the extent that performances have markedly deteriorated. The Salzburg Festival, which she attended, she cites as an instance of the low standard.

"The laxity of the artists and the flagrantly commercial attitude of the promoters was in striking contrast to the homage that Austria has been accustomed to pay to Mozart," says Mme. Kaufmann. "Art for art's sake has practically ceased to exist. Artists repeatedly failed to appear and the necessary substitutions bring important events down to the level of scratch performances. The conductors are no less lax. The entire tone of the Festival was colored by a scramble for the dollar. Financially it must have been a great success, for it had been widely advertised and the attendance was enormous."

Mme. Kaufmann spent the entire summer in study with Marie Lehmann, remaining in Berlin for one month, and accompanying the sisters to their villa in Salzburg for three months. Although far advanced in years, Marie Lehmann is still eagerly sought by professional artists and teachers of Europe and America. Mme. Kaufmann studied five hours a day under her personal supervision, devoting herself to the technical method of the Lehmann sisters. She resumed the teaching of the Lehmann method in her Carnegie Hall studio last month.

National Academy Association Approves Art Center Project

Formal resolutions approving the plan for a Peace Memorial Art and Music Center in New York were passed on Oct. 25 at a meeting of the National Academy Association which includes the principal art societies of the country in its membership. The approval of the Association is particularly interesting since its present home rests on the proposed site for the memorial. Some time ago the Association announced its willingness to sell the property it now owns and contribute the proceeds to the Memorial Art and Music Center Fund. The members of the Association were unanimous in their resolutions of approval.

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Sigrid Onegin Tells of Contralto's Sad Fate

Foredoomed to Play Weeping Mothers, Jealous Wives and Witches, Swedish Singer Takes Her Laughter Off Stage and Remains Merry in Spite of Preference for Sombre Rôles—Here to Join Metropolitan Opera Company, She Will Also Be Heard in Concert—Made Début in "Carmen" with Caruso on Two Days' Notice

SIGRID ONEGIN, the Swedish contralto who will be heard at the Metropolitan this season and also in many concerts, arrived in America last week, accompanied by her husband, Dr. Penzoldt. The newcomer is the merriest of mortals, and yet her favorite operatic rôles are two of the most sombre in the entire contralto repertoire, *Amneris* in "Aïda" and *Orfeo* in Gluck's opera of the same name.

"I don't know why it is," said the singer, "and people often say they can't understand why, when I am laughing most of the time when I'm off the stage, I like best to do the tragic rôles. It's the histrionic part of me and the force of contrast, I suppose, and then too, you know, contraltos do not have much choice. Composers always make us the weeping mothers and the jealous wives and sweethearts, and witches and unpleasant people like that! And what can we do? I believe the real reason so many contraltos train their voices up into sopranos is because they want to have pleasant parts to do once in a while! But, personally, I really think we contraltos get the best of it in the end from the dramatic point of view."

"And now you want to know about me and what I've done on the other side? Well, I might as well begin at the beginning. I was born in Stockholm and never mind when, though it wasn't so terribly long ago! My mother was German. When I was very little we moved to Paris. They have often told me that I sang before I could talk, and when I was two years old I could really sing a tune, but of course I don't remember that far back."

Début with Caruso

"My very first musical memory is of being taken by my father to hear 'Carmen' at the Comique in Paris when I was only five. When we got home after the performance, I remembered the Habanera right through, and my father put me up on a table and made me sing it."

"After my father died, we went to Germany to live. I studied for five years with Weiss in Munich, beginning when I was fifteen. When I was twenty, I was singing in a concert at Stuttgart when Max Schillings heard me and insisted that I study for opera. 'But I don't want to!' I said; 'I've spent all my time working for a concert career, and I don't believe I can change now!' He insisted, however, and not only that, but I was to learn 'Carmen' at once and sing it in two days, if you please! Can you imagine it?"

"Well, I did it! And all the rehearsal I had was to have the stage director say: 'Now you go here, now you go there. Sing this in that corner and that in this corner!' But do you know who was my José? Caruso! Fancy the privilege of making a first operatic appearance in a leading rôle opposite him! And how wonderful he was to me! He helped me all the time and prompted me in the action, so that I got through without any trouble at all. Of course, I had heard 'Carmen' many times, and that helped a lot. After the performance, he insisted that I must go to America and, of course I wanted to, but my first husband, Baron Onegin, said I had better wait till I had had more experience."

Twelve Rôles in First Season

"And you may believe I had it! In that first year, the winter of 1912-1913, I sang twelve rôles, big Wagnerian ones, and *Amneris*, *Orfeo*, *Azucena*, *Herodias* in 'Salome,' besides smaller parts. I



Sigrid Onegin, Swedish Contralto, in Her Favorite Rôle of "Amneris"

think that was doing pretty well for a beginner, don't you? And I'm glad I waited. Baron Onegin was a great musician and was largely responsible for my success, so, although I have married again, in honor of his memory and of the help he gave me, I have retained his name as my professional one."

"This year, at the Metropolitan, I am to sing four parts, *Brangäne*, *Azucena*, *Ortrud* and *Amneris*, the last of which is my favorite of all the parts I sing, excepting perhaps *Orfeo*."

"During the war I was not allowed to leave Stuttgart. I was a Russian subject, you see, through my marriage. My husband was killed during the early days

of the war, and I couldn't leave Germany. When the war was over, I sang in concerts pretty much all over Europe, from Spain to Sweden, and then in opera in Munich."

"And now I am here! At least, I think I am, but I have been in such a whirl since we landed yesterday that I can't realize where I am! This place is like champagne, a whirl and a fizz every minute! And what sunlight! No wonder everybody looks happy and everything golden, and warm too, because you seem to have lots of coal! Oh! If America likes me as much as I like it already, it will be wonderful!"

JOHN ALAN HAUGHTON.

Rosenblatt Signs \$45,000 Contract With Congregations of Philadelphia

Must Sing on Three Jewish Holidays Annually for Three Years — Retains Privilege of Singing Elsewhere at Other Times—Resigns from Ohab Zedek, but Will Live in New York

CANTOR JOSEF ROSENBLATT has signed a contract with Max Romm, Isadore Shubin and Jacob M. Singer, representing the principal Jewish congregations in Philadelphia, calling upon him to sing on three Jewish holidays in each of the years 1923, 1924 and 1925. This announcement is contained in a statement authorized by Cantor Rosenblatt.

The statement goes on to say that the Cantor will receive \$15,000 each year, for which he will sing at the two days' celebration of Rosh Hashanah and the mid-night service which comes one week before. It is stated, furthermore, that

Cantor Rosenblatt is free to sing in other synagogues on the remaining holidays of the year. In addition, he will continue to give about eighty concerts each season, many of them for charity.

Mr. Rosenblatt has resigned from the Ohab Zedek congregation, which he has served for eleven years, his resignation to take effect next August.

He was born in the Ukraine in 1882, began to sing at the age of eight, and was a cantor by the age of thirteen. He has declined several invitations to appear in grand opera. With his wife and eight children he will continue to reside in New York.

Music Teacher to Be Chosen for Indian Service

The United States Civil Service Commission proposes to appoint a music teacher in the Indian Service, and applications for the post are to be received till Nov. 21. Candidates must have completed a four-year High School course or fourteen College entrance units, and must have had experience in training mixed choruses, quartets and other musical organizations and in giving instrumental lessons, particularly on the piano.

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CINCINNATI, Oct. 30.—The Symphony concert on Friday afternoon marked the American debut of the new conductor, Fritz Reiner, who impressed a great audience by his artistic qualities. The occasion was of commanding interest, and every seat in the Amery Auditorium was sold. Many persons could not gain admission.

The audience was extremely cordial, and gave Mr. Reiner a whole-hearted reception; but it was also naturally

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curious concerning the prowess of the unobtrusive young conductor, who recently arrived from Europe to take the baton laid down by Eugene Ysaye. He very soon gave assurance of full confidence in his ability. His conducting is distinguished by conciseness and devotion to detail. Mr. Reiner has accomplished marvels with his orchestra in the brief space of time he has been in charge. Its art in the playing of pianissimo passages had not been demonstrated so well for many years, and he worked up his climaxes with wonderful effect. He conducted as one who knew what he wanted, and was able to inspire his forces to produce exactly the colors he required.

The program opened with Beethoven's "Leonora" Overture No. 3, and included also Brahms' Fourth Symphony, the Prelude and "Love Death" from "Tristan and Isolde," and the "Mastersingers" Overture. All these were played in clear, lucid style, very educating to the layman. Mr. Reiner's beat is emphatic and decisive, and pleasantly free from mannerisms, and his readings are actuated by deep sensibility and vitality.

He disclosed new beauties in the "Leonora" Overture, familiar though it is. His exposition of the Brahms' Symphony was masterly. He portrayed Brahms in heroic moods and vivid contrasts, and the final movement was thrilling in his use of dynamic effects and his sense of color values. Interest was keen in regard to the Wagner music, because of Mr. Reiner's reputation as an interpreter of Wagnerian scores. Here again his version was distinguished for its individuality, and for the wonderful play of colors. With the dearest art, he brought out every variety of emotional shading in the "Tristan and Isolde" music, and the web of tone in the "Mastersingers" Overture was superb.

Apparently Mr. Reiner desires that his audiences should regard the four movements of a symphony as a consecutive work which should not be interrupted by applause. This was gathered from the fact that after the last beat of each movement he maintained his baton poised aloft until the next movement began. But after the symphony, the audience made up in full measure for this restraint. There was a storm of applause, not only for the conductor, but for the orchestra.

The concert was one of the most eventful in the musical history of Cincinnati. Congratulations upon the success of Mr. Reiner were heard on all sides. At the end of the evening he was presented with a huge basket of flowers, the gift of the Symphony Board.

The program was repeated on Saturday evening.

OPERATIC ARTISTS BEGIN SEATTLE CONCERT SEASON

Audiences Greet Margaret Matzenauer and Cyrena Van Gordon in Recitals

SEATTLE, Oct. 26.—The Seattle concert season had an auspicious opening in the recital given by Margaret Matzenauer, contralto of the Metropolitan, under the management of Katharine Rice, on Oct. 9. The singer was in fine voice and gave an admirable program, George Vause was piano soloist and accompanist.

The second recital of the season was given by Cyrena Van Gordon, contralto of the Chicago Opera, in the Plymouth Church Men's Club concert on Oct. 14. Mme. Van Gordon sang artistically, and was ably assisted by Alma Putman, accompanist.

Robert Bradley, baritone and pupil of Montgomery Lynch, was heard in recital at the First Methodist Church on Oct. 13. He was assisted by the Temple Chorus of 100 voices, and the Temple Male Quartet, composed of H. O. Price, Archie Smith, R. L. Glase, and F. A. Tiffany, with Mrs. Montgomery Lynch as accompanist. Mr. Bradley's program included Italian, French and English songs.

Graham Morgan has been elected conductor of the Amphion Society, a male chorus of about 100 voices. Mr. Morgan succeeds Claude Madden, who is spending the winter in the East.

Jeanne Farrow Kimes, pianist and pupil of Paul Pierre McNeely, has been chosen to head the piano department at the Montana State College at Bozeman. DAVID SCHIETZ CRAIG.

Bronislaw Huberman, violinist, will be soloist with the Philadelphia Orchestra on Nov. 17 and 18.

CLEVELAND ARTISTS FORM ASSOCIATION

New Group in First Concert —Hear Orchestra and Visiting Soloists

By Grace Goulder Izant

CLEVELAND, Oct. 30.—The Cleveland Musical Association, a recently organized group of Cleveland musicians, gave the first of a series of concerts on Oct. 23, with Lila Robeson, contralto; Edwin Arthur Kraft, organist; William Becker, pianist, and the Philharmonic Quartet. Mr. Kraft played a Sonata by James H. Rogers, a Cleveland composer; Miss Robeson sang a group of songs by Gordon Hatfield, another Cleveland composer, and a song cycle, "la Memoriam," by Mr. Rogers; the Quartet played Mozart's Quartet in C Minor, and Mr. Becker played numbers by Beethoven, Borodine and Dvorak.

Amelita Galli-Curci sang in Masonic Hall on Oct. 26, filling every seat, and

even turning many from the doors. Manuel Berenguer, flautist, and Homer Samuels, accompanist, assisted her in a program of numbers by Donaudy, Storace, Meyerbeer, Hageman, Samuels, Dobson and others. Mr. Berenguer gave two solos by Camus.

The Cleveland Orchestra gave its second pair of concerts on Oct. 26 and 28 with Louis Edlin, concertmaster, as soloist, in Saint-Saëns' Concerto in B Minor. Mr. Edlin's brilliant performance brought him many recalls. The program opened with Brahms' Symphony in C Minor and closed with Chabrier's Overture to "Gwendoline."

Another noteworthy concert was given Oct. 27 by Magdeleine Brard, French pianist, and Reinald Werrenrath, baritone. Miss Brard played with excellent technique numbers by Schumann, Chopin, Fauré and Liszt, and Mr. Werrenrath displayed volume and warmth of tone in numbers by Bach, Speaks, Borresen, Neilsen, Lange-Muller and others.

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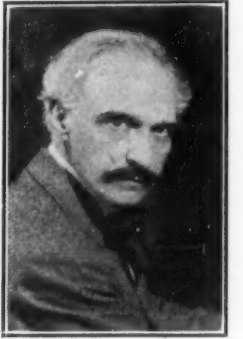
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Dear MUSICAL AMERICA:

When distinguished artists are known to be on the seas destined for New York, reporters are sent to interview them as they come up the bay. Thus it was natural that Mme. Jeritza, who made so sensational a success at the Metropolitan last season, would be one of those interviewed. She told the representative of the New York World, though we had had it by cable long ago, that she was given an ovation in Vienna after a performance of "Tosca." To this was added the following statement:

"It was her impersonation of *Floria Tosca* at the Metropolitan that brought about the rift between Geraldine Farrar and herself, which finally caused Farrar to quit the Metropolitan."

Whether to ascribe this statement to Madame or to the reporter one cannot tell. Whoever is responsible, however, is under a misapprehension. While Mme. Jeritza's impersonation was generously received by press and public and while her singing of the "Vissi d'Arte" was highly commended, particularly as she managed to give it a somewhat sensational touch, nevertheless Mme. Farrar did not retire from the Metropolitan because of Mme. Jeritza's success in "Tosca."

This gives me the opportunity to repeat something which I wrote you some time ago with regard to the new conditions at our leading opera house, conditions which brought about Mme. Farrar's retirement at the very height of her popularity and when it was generally conceded that she was singing better than ever. The new conditions virtually amounted to a reversal of the old policies which prevailed before Mr. Gatti-Casazza assumed the directorship.

Under the old régime, during which the great prima donnas held absolute sway, certain rôles were understood to belong to particular singers—indeed, I believe it was so stated in their contracts. The time came, however, when the management determined to adopt an entirely new policy. This meant that henceforth the Metropolitan would take its stand as an institution for the giving of opera in the highest artistic manner, that contracts would be made with great singers but not for their exclusive right to certain rôles. Furthermore, it was determined not to make such long contracts as before in order to give the public greater variety. Thus we shall probably see several of the leading prima donnas who are members of the Metropolitan singing the same rôles.

It was under these conditions that Mr. Gatti, with no intention whatever of discriminating against Mme. Farrar, offered her, at the conclusion of her existing contract last season, a limited number of performances compared with those that she had previously had. It is also understood that he offered them at a different figure from what she had anticipated. It was this, and not because her nose had been put out of joint by Mme. Jeritza, that caused her to decline the offer of the management, a decision to which she was all the more impelled

as Mr. Foley, the energetic and enterprising manager of Kreisler and other leading artists, had for a long time been urging her to go on a concert tour where she could make more money than she could at the Metropolitan, and where she would have an opportunity of visiting cities anxious to hear her, which she could not do while she was a member of the Metropolitan Company.

Perhaps Gatti was all the more impelled to take this position for the compelling reason that while Mme. Farrar's popularity was, as I said, at its highest, it was an open secret that she had only one sold-out house last season, and, indeed, toward the last, even at her farewell performances, large numbers of seats were bought and distributed among friends to give éclat to these farewells.

Now this in nowise detracts from what I said, that Mme. Farrar retired at the very height of her popularity and because she did not care to accede to the new conditions which the Metropolitan believes to be in the interest of art as well as of the public. It simply means that while the clientèle of the Metropolitan is exceedingly large and on some nights cannot be accommodated, there is after all a limit to it, and so it needs no particular discernment to see that after a prima donna or tenor has appeared again and again in a certain rôle, the regular opera goers are apt to think that they have had enough of that singer in that particular rôle, which does not in any way detract from the popularity of the singer or the public appreciation of the talent of that singer.

It is, of course, natural that Mme. Farrar may have concluded that the Metropolitan was pushing the newcomer, Mme. Jeritza, unduly, and that this reflected upon her standing with the company and with the public. That is, however, not my opinion. The management, naturally, did everything in its power to make the newcomer welcome and successful, irrespective of any other artists in the company.

It is also natural that artists, especially those who have come up under the old conditions that have prevailed for years, would be inclined to resent the new order of things at the Met.

Let me add that I am satisfied that Gatti never at any time had the slightest intention of treating Mme. Farrar except with the utmost consideration, for no manager was ever more appreciative of his artists, more anxious to meet their wishes in every regard, especially when they had given the organization so many years of loyal and efficient service as Mme. Farrar undoubtedly had done.

So the Toronto Hebrews, led by their leading rabbis and laymen, have concluded to boycott Ignace Paderewski, when he appears there at the end of this month to give a recital. One rabbi said that the intention is not to make any public demonstration but simply to strike Paderewski where they think it will hurt him most—in the box office receipts. They won't hurt Ignace P., as he gets a stated sum for each performance. The only sufferer by the boycott will be his manager.

The rabbi states that during Paderewski's régime Poland was the most anti-Semitic country in Europe. The rights of free citizenship and minority rights were denied the Jews, although these were among the promises made by Poland conditional to her reconstitution. These rights are still denied the Jews in Paderewski's country. Under his régime and that of his successors Polish Jews have endured the hell of economic boycott and pogroms. So far did the outrages go that the United States and British governments sent commissions into Poland to investigate.

Both the Morgenthau and Samuel findings reveal, continued the rabbi, that Poland was faithless to her promises and that Paderewski, who for years has been publisher of the most anti-Semitic paper in Europe, has treated the Jews as no Haman of antiquity ever dared.

Let me remind your readers that these charges are not new. They have been brought before. At the time they were originally made, Paderewski came out in a public statement emphatically denying their truth and stating very distinctly that he was not anti-Semitic, and, furthermore, that the stories of the outrages under investigation had been grossly exaggerated and that even such as had been shown to have taken place could not justly be laid at his door.

In this connection it is of interest to know that had Mr. Paderewski been really responsible, as the Toronto Jews claim, action would have been taken in New York by the leading rabbis and Hebrews. It is certainly significant that

any such action has not even been suggested.

Those who know Mr. Paderewski know that he is a very public-spirited man, a very generous man and also a very broad-minded man. Perhaps that was the reason why he resigned at the time when no less than seventeen different factions were striving for control in the newly established republic of Poland.

It is also likely that some of these factions are responsible for the charges now again brought against him.

Those who go to a concert at which a violinist appears have no doubt noticed that the lady or gentleman with the violin is apt to adopt a swaying movement. Some are not disturbed thereby. Others do not like it. Some think it an affectation designed to convey to an audience how deeply moved the violinist is by his or her playing.

Now comes sweet and talented Kathleen Parlow and lets the cat out of the bag. She says that with all the success that she has had, she has never yet fully overcome stage fright and still experiences difficulty in coming on and particularly in getting off the stage. She says that she would be all right if she could only suddenly emerge from a trap door, like a sprite, and play. She realizes that a cultured audience prefers a violinist who stands perfectly still, but as she says: "When one's legs are a bit unsteady, it is hard to stand still."

So there you have it. In future, take sweet Kathleen's word for it that when you see a violinist swaying to the music it is because the violinist's legs are wobbly, due not to emotionalism but to stage fright.

In several daily papers pictures recently appeared of Oscar Seagle, well known singer and vocal teacher, surrounded by a bevy of beauteous maidens, interspersed with a few young men. They were posed as they were about to embark for Europe, their destination being Paris, where the entire aggregation is to study with Jean de Reszke. Poor Jean! Think of his feelings when that whole crew suddenly descends upon him.

Now the first question that I asked myself when I saw the picture was whether, later on, the entire twenty-eight would tell an anxious public that they were pupils of Jean de Reszke or of Oscar Seagle. The next thought that occurred to me was as to whether it was wise for Oscar to run the risk of having all the credit that is due him for having prepared the twenty-eight go ultimately to Jean.

Naturally rival teachers will say that Oscar, having failed to deliver the goods, thought it a fine move to throw the brunt of the responsibility upon Jean, so that if these embryonic prima donnas, tenors and basses do not make good, the responsibility will be placed with Jean and not with Oscar.

Boston has barred Isadora Duncan from the stage.

It seems that Boston rose up in its wrath to vindicate its well-known purity and particularly its conscience. The trouble arose from complaints that were sent to Mayor Curley because Isadora danced in "a flimsy garment which slipped repeatedly to the consternation of the spectators," according to the published reports.

What the good people of Boston must have suffered from a flimsy garment which slipped repeatedly can only be realized by those who know the Bostonians. Really one cannot blame them. Brought up as they have been with very rigid ideas with regard to any display of the human form, one can realize how they shivered when Isadora danced in a single flimsy garment which "slipped repeatedly." Boston's strict moral code was shown when it refused to accept MacMonnies' celebrated statue, "Bacchante."

Naturally, Isadora is out in the press with a terrible assault on the taste of the Bostonians, in which she states that a suggestively clothed body delights them. She also added that when she danced, her object was to inspire reverence and not suggest anything vulgar. She made one strong point when she insisted that she did not appeal to the lowest instincts as half-clad chorus girls were doing every day in Boston.

People of intelligence and culture who have witnessed Miss Duncan's dancing are more than willing to concede the great service she has rendered by showing that the human form is capable of beautiful and rhythmic movements, which are wholly artistic and which go far to answer those who have always claimed

Viafora's Pen Studies



Enrico Rosati of Rome, Voice Teacher and Baritone, a Newcomer in the United States, Has Taken Up His Residence in New York. Viafora Has Caught This Well-Known Pedagogue in Contemplative Mood. Mr. Rosati Was Beniamino Gigli's Teacher

that the body is something vile and viciously intentioned and consequently must be kept within iron-bound rules and clothed, especially the women, so that about the only thing you should see would be the eyes and perhaps some of the hair of the head. Then, too, no fair-minded person but could help contrast the chaste beauty of Isadora's dancing with the vulgar proximity of the sexes in the "bunny hug" and the "toddle," so popular even in our best society.

There is, however, another side to this situation which the opportunity enables me to discuss, and that is whether some of the great masterpieces of music can be interpreted, as to their spirit and meaning, by such dancing, beautiful and artistic as it undoubtedly is, as Miss Duncan gives us.

Now I have seen Miss Duncan dance at the Metropolitan when accompanied by a great orchestra. I think, at the time I speak of, that orchestra was led by our friend, Walter Damrosch. Frankly, I came away with the conviction that the impression desired to be made had failed so far as I was concerned. I realized the beauty and appeal of the music and I also realized the charm and grace of the lady's artistic movements, but I could not feel that the music had been in any way interpreted to me by the dancing, so I concluded that perhaps I was one of those unimpressible creatures that cannot be reached by that combination.

It was, therefore, with a great feeling of relief as well as satisfaction that I recently read a very interesting article by Deems Taylor, the erudite and capable critic of the New York World. In describing his feelings when Miss Duncan interpreted the music of Wagner at Carnegie Hall he wrote that he sat alone in the middle of a vast ring of isolation and had lost touch with his fellow men. He admitted that he was one to whom the art of Isadora Duncan meant nothing.

As Deems says, the duty of any artist is two-fold—to feel and to evoke. The artist must be moved and he must be able to arouse emotion, and if any work of art does not mean anything, it follows that the artist has failed to convey the emotion he feels to the hearer or spectator. And that is how Deems feels about Miss Duncan's dancing.

You may remember that apropos of the return to us of Albert Spalding, the distinguished American violinist, I told you that we should find that he had greatly grown in his power of interpretation and in his art. So I was delighted to read a review of his recital by that very eminent and conservative critic, Richard Aldrich of the New York Times, who wrote that Spalding showed again signs how he has continued to grow and that his playing was that of a matured and discerning man, sincere, dignified and warmly sympathetic with the diverse moods of the music he played.

When I read this I could not help referring to a time, some years ago, when

MEPHISTO'S MUSINGS

[Continued from page 7]

I had a run in with Spalding's father, who suggested, as Slezak, the gigantic Czech tenor, once did, that but for my grey hairs he would have wiped the floor with me, and it was all because you had stated in one of your reviews of Spalding's concert playing at the time that when he would have matured he would reach greater heights because of his unquestioned sincerity and talent.

Spalding père insisted that his son was already a finished artist and that such references were injurious and unjust.

"Art is long and life is short," as the old proverb says, and the really great and sincere artists of whom Mr. Spalding is unquestionably one, realize that there always are heights still to be won.

Writing about criticism reminds me that John McCormack, "the great Irish tenor," as he is called, has just come out and unburdened himself with a crack at the critics. John says that it is the people and not the critics who decide what is worth while. He also says that he does not believe in critics and that there is not one of them who wouldn't trade places with any singer, composer or instrumentalist. If the critics were men like Liszt, Schumann, their opinion might be worth something. John is right as to the dollars. Most critics cannot earn in a year what John gets in a night! But then there are plenty of critics and there is only one John McCormack. However, if the test of dollars is to be applied, then Jack Dempsey is "it," for he makes more money than John.

Furthermore, says John, if a great musician would tell him that something he did was wrong, he would take off his hat to him and then would think it over. But when a critic writes it, he has no come-back. What critic can tell him authoritatively how to phrase a song or how to produce an high A flat pianissimo? The public will form its own opinion, criticism or no criticism, says John.

I am afraid that the cause of John's disgruntlement with the critics is summed up in his phrase that "when a critic writes, he has no come-back." This must be galling to any Irishman if he cannot get back at the critic, but why should John want to get back at the critics, for they have, certainly in recent years, almost deluged him with praise and kindly references to him, especially when he was sick.

As John asks the question if there is a critic who could tell him how to phrase a song or how to produce a high A flat pianissimo, let me say that I could name several. One is our friend William H. Henderson of the New York *Herald*, who is not only a very competent critic with a large knowledge of singing as an art, which he has shown not alone by his critical reviews but by his ability as a teacher.

Surely John would not deny the fact that a man may not be able to paint a masterpiece and yet be a very good critic of its value as a painting. Would he deny the ability of a man to criticize a speech or a novel even if he could not deliver a speech or write a novel himself? As H. L. Mencken says in the third volume of his "Prejudices," "must a doctor have a belly-ache to cure a belly-ache?"

The critical ability comes from that culture which is the product of years of study and of observing by a broad mind. Personally, I can tell John with the utmost frankness that I can not produce an high A flat pianissimo, but I can tell when a singer produces it easily and naturally or uses a falsetto.

Is John going to quarrel with me because I cannot sing a high A flat pianissimo, when I say that he has grown so greatly in the art of interpretation and in the scope of the music that he sings, that all the praise that is heaped upon him is absolutely justified? And will it hurt his feelings if I add to this that the glorious reception that he received at his recital on his return from Europe after his sickness found an echo in the hearts of the thousands who could not go to that concert but who joined in the cry "Welcome home Jawn!"

Cecile Sorel of the Comedie Française and accredited queen of the French actresses has just reached us and, after a short season in Montreal, I believe she is going to give some performances in this city.

In an interview with one of the reporters who met her on her arrival, she

made this statement: "New York is now the highest tribunal of the arts. From every country the best is brought here, so that you have developed a very critical taste. New York is almost spoiled with good things. How can I not tremble a little before the prospect of my first American appearance?"

Mlle. Sorel is wise in her generation. Furthermore, she comes near telling the truth. There are hundreds of thousands of very uncultured people in New York City but there are also thousands of highly cultured people, not alone Americans, who have heard and seen everything in Europe, by the bye, but the French, Germans, Austrians, Swedes, Russians, Italians, Hungarians, Spaniards, Cubans. Any artist who can appeal to the varied tastes, ideas and ideals of these varied nationalities who come together as they do, for instance, on the first night of importance at the Metropolitan, can, in my opinion, go anywhere and make good.

So it isn't merely a matter of the big money that we pay the great artists who come here. It is really that we have today in this city higher standards, when it comes to art in all its forms, than they have anywhere, for our standards are not only cosmopolitan but also democratic, and that is why some artists of great reputation abroad have come here and have—let it be whispered—fallen down. They were kings and queens in Petrograd or Madrid, or in London, even in Paris and Milan, but they did not make good in little old New York.

I could give you a list of those who have gone home and said mean things about us because they did not make good here.

Apropos.

There is in this country to-day a very famous American sculptor who has won international renown. His name is Frederick MacMonnies. He said recently that America is now the place for the painter, the sculptor and the musician who wants a chance to do his greatest work in the widest possible field. No city in the world contains such rich and beautiful commodities of every sort as does New York. The reason New York has the best of everything the world has to offer is because there is the demand for it.

As MacMonnies truly says, artists cannot create a taste. They can only supply what the public wishes. Michaelangelo wouldn't have been much of a success in the Sandwich Islands. He would have had to design mud huts.

Evidently, Frederick can talk and write as easily and as cleverly as he models masterpieces.

That the venerable Philharmonic would open its season with the usual *éclat*—I believe that is the proper word to use on such an occasion—was to be expected. It was also to be expected that Herr Strinsky would get a very warm reception, for his following is a very loyal one. The critics, however, do not seem to have been particularly pleased with the novelty which he introduced in the shape of Erich Korngold's symphony overture "Sursum Corda." This is designed to express a feeling of religious enthusiasm, which no doubt young Korngold felt, for he was only twenty-one when he wrote it in 1919. Korngold, you know, is the composer of "Die Tote Stadt," in which Jeritza made her debut at the Metropolitan last season.

Now with regard to "Sursum Corda," known in English as "Lift Up Your Hearts." The critic of the *World*—was it Deems Taylor?—came to the conclusion that it would be more appropriately named had it been entitled "Kick Up Your Heels." Personally, I have known only two kinds of creatures who kicked up their heels, namely, chorus girls and donkeys, but then my experience may have been limited.

Henderson in the *Sun* also did not particularly appreciate this composition, for he alludes to it as "the baffled efforts of a decrepit young man." He reminds us that when Verdi gave us "Falstaff," we were all lost in wonder that an aged man could write music so full of the fire and enthusiasm and the freshness of youth while Korngold's music sounds like that of a tired man of many years, disillusioned, weary of the futile struggle of life and vainly seeking to stir his sinking spirit with a turmoil of shapes and sounds and an impotent clanging of tints.

Ghee!

It is very evident from the reception of Mr. Korngold's compositions in this country that they are not likely to have the same vogue as they had in Germany,

though there their success has been ascribed by those "in the know" to the fact that the young composer has been exceedingly wise in the selection of his father, who is a very prominent newspaper man, and consequently was able to get his confrères as a matter of courtesy to shout hallelujas over his son's compositions.

* * *

Let me tell you a secret.

Giuseppe De Luca, the eminent baritone of the Metropolitan and one of Gatti's main supports, recently got married. His friends, and they are many, are rejoicing. They think that now he will have open house in his palazzo in Rome, or is it Milan—I really forget which—and also open his heart as well as his wine cellar, for till now, you know, De Luca has been known as a very frugal man who lived in one room and carefully measured out the amount of wine he drank each day. They say he is very rich. He ought to be. Anyway, he is a very fine as well as a very sincere and conscientious artist.

* * *

Schumann Heink has announced that she will retire at sixty-five and that she says is just four years off. Anybody would believe, to look at her, that she wasn't more than half that age. She also says that she will never appear after she stops except when the soldier boys, whom she loves, request her, for then she can sing better than before all the kings and queens. Well, there are not many kings and queens left in these days. She has also caused all good Chicagoans to feel "chesty" because she has announced that when she does retire, wherever she will be, she will always call Chicago her home.

* * *

At the very time that pretty and talented Anna Fitzu was informing the world by means of illustrations and diagrams as to the method by which she had managed to lose thirty pounds and so fit herself for the rôle of *Salome*, la Tetrizzini sent out a wail of woe from London to tell us that after spending the summer in Naples dieting, walking, mountain climbing and swimming, she had not reduced a pound. So she says she is disappointed but resigned.

I commend Madame to the study of the methods adopted by la Fitzu, which include, according to an article in the *New York American*, the "wobble-toe," "the bed hurdle," "chair mounting" and other stunts, but the most important it seems is "the wobble-toe." If you will only wiggle your toes persistently you will lose flesh. Of course, there must be dieting. All very well, but there have been some singers who have impaired their voices by reducing too much, which should be a consolation to Tetrizzini.

* * *

Just heard some good news.

Pasquale Amato, who for years was such a shining light at the Metropolitan and who won golden opinions from the press by his splendid singing and his

GREETINGS SCHUMANN HEINK

Washington Throng Applauds Contralto in Recital

WASHINGTON, Oct. 27.—Ernestine Schumann Heink, contralto, sang before a huge audience at her recent recital and received an enthusiastic greeting. She sang with dramatic power excerpts from "Tristan and Isolde," "Samson and Delilah" and "Elijah" and other numbers, and the varying moods of the music were expressed with artistic fidelity.

She was assisted by Florence Hardeman, violinist, who displayed excellent technique and interpretative powers. Arthur Loesser was at the piano and also showed himself a soloist of merit in a Rondo by Field, a Study by Saint-Saëns and Moszkowski's Valse in F. This concert opened the season of T. Arthur Smith, Inc.

WILLARD HOWE.

Psychologists Can Determine Talent, Says Dr. Max Schoen

Under the auspices of the Association of Music School Settlements, Dr. Max Schoen of the Carnegie Institute of Technology lectured at the New York MacDowell Club on Oct. 23 on "The Psychology of Musical Talent." Dr. Chaffee of the Third Street Settlement introduced the speaker. Talent, including ability to develop talent, Dr. Schoen said, rested on native endowment and could never be made. Talent was measurable by the tests of Professor Seashore. Four elements had been found to be requisite for musicianship; first and foremost, an acoustical sense (absolute or relative pitch); second, musical feeling (rhythm,

highly artistic representations, is coming back to the musical world, from which he had temporarily, it seems, retired to go into business, where he was very successful. He will arrive in this country next month and under the management of R. E. Johnston will undertake a concert tour which should be a very great success for Amato has a beautiful voice of wondrous power and is to-day unquestionably one of the finest exponents of *bel canto* that we have.

* * *

If you were in the heart of the Adirondacks, known as the great north woods, and your home was on the border of a beautiful lake on the other side of which rose mountains hundreds of feet high, and the air was clear, filled with the odor of the balsam pine and you thanked the gods that be as well as your lucky stars that at last you had found peace and rest for the weary and you were far away from music of all kinds, and you were forty miles away from railroads in all directions, how would you feel if there suddenly came upon your ears sounds of an old time barrel organ, squeaky, out of tune and time, grinding out "Le Parlate d'Amor."

Could it be possible that an old Italian with the inevitable monkey had wandered into the wilds or had you been dreaming or drinking hooch?

But there he stood in the roadway, the bronzed, weather-beaten, bowing, gesticulating Neapolitan with the barrel organ and the inevitable monkey clad in his little grey coat from which his long tail protruded, his weazened face surmounted by a little cap with the faded red feather. "Le Parlate d'Amor!"

As the little animal came to you with his tin cup to solicit alms, you dropped your half dollar into it. Then the children came around and offered him biscuits, which the monkey carefully handed over to his owner, who put them in his pocket for future use, but as soon as he saw the master's eyes turned, Mr. Monk appropriated one himself, which he also put in his pocket for future use and winked as he did it.

Plodding through the woods, a relic of a day that is past, this old grizzled Italian who used to charm the children in the streets of a great city where he is known no more and so has to wander about in strange places, tramping many miles afoot.

As they presently passed up the road, the monkey lost his hat. You called to the man and found he was stone deaf. No wonder he could listen everlastingly to that awful music.

"Le Parlate d'Amor" in the middle of the wilderness.

Should be another proof to dear Peter Dykema of the growth of musical culture in these United States, says your

Mephisto

intensity); third, æsthetic sense (melody, phrase, form), and fourth, technical ability, as much a native endowment as the others. Dr. Schoen demonstrated the reliability of these tests by comparing the estimates of teachers with his own. The psychologist, therefore, claimed to have provided a reliable method for determining talent.

Navy Bands Forbidden to Compete With Civilian Organizations

WASHINGTON, Oct. 30.—The United States Marine Band and the United States Navy Band are affected by a decision just rendered by the Judge Advocate-General of the Navy in regard to the question of naval bands participating in civic celebrations or other musical festivities. He holds that the prohibition contained in the act of June 3, 1916, is against enlisted men in the active service of the Navy interfering with the "customary employment and regular engagement of civil musicians" of the locality where the services are to be rendered, but not against their giving concerts in a particular locality for which civilian musicians of other places might have been employed if the Navy bandmen were not available. The judge advocate-general holds that in localities where local civilian musicians are not customarily employed, concerts by a Navy band do not interfere with the local civilian musicians within the meaning of the law. A. T. MARKS.

DENVER, Oct. 28.—Ida Mae Cameron, soprano, recently of Chicago, has been engaged for the vocal department of the Wolcott Conservatory.

MUNICIPALITY AIDS WILMINGTON MUSIC

Commission Co-operates With Local Forces—Planning Many Concerts

By Thomas Hill

WILMINGTON, DEL., Oct. 28.—Organization by Mayor Harvey of a Municipal Music Commission last spring assures a much brighter season in Wilmington this

year. Improvement of the serious industrial and unemployment situation also gives hope for better patronage by the general public.

The season opened on Oct. 17 with a concert in the Playhouse by the Ukrainian Chorus, attended by a large audience through the co-operation of the Rotary, Kiwanis and Lions clubs.

The preceding evening Ruth St. Denis and Ted Shawn danced, also before a large audience. Both these attractions were booked by Earl G. Finney, manager of the Playhouse, who also has engaged the Russian Grand Opera Company for several performances, beginning on April 18.

Meanwhile the Delaware Musical Association, formed from the Philadelphia Orchestra Association, following the cancellation by the latter of its Wilmington concerts, has arranged five concerts, with Mrs. William N. Bannard as local manager. The first will be given by the augmented Little Symphony of New York, with Roshanara, the dancer, as assisting artist, in the Playhouse, on Nov. 20. Frieda Hempel will appear in the second concert, on Dec. 28. The New York Symphony will play on Jan. 10, under Albert Coates, followed on Feb. 26 by Mischa Elman. Paul Althouse will be heard on March 15.

Two concerts will be given, as usual, by the Orpheus Club, the first on Dec. 12, with May Ebrey Hotz, of Philadelphia, soprano, as soloist; the second, early in May, with the assisting artist and exact date to be announced. Ralph Kinder, organist and choirmaster of Holy Trinity, Philadelphia, who has been the Club's conductor since its founding, will again conduct the concerts.

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Wilmington Chapter, American Guild of Organists. It plans to repeat the series of recitals in the churches which it gave last season.

The Wilmington Community Chorus, formed during the war with Harry T. Barnhart as leader, plans a number of public recitals, including several which will be broadcast by radio.

BUSINESS MEN SPONSOR FLINT SYMPHONY SERIES

Lecture-Course Promoted by Kiwanis and Rotary Clubs—Music at Women's Convention

FLINT, MICH., Oct. 28.—Significant interest has been shown by luncheon clubs in the series of concerts given by the Flint Symphony of sixty players. The programs are given as lecture-concerts under the general title of "Architecture in Music," with talks by William W. Norton, conductor.

The Rotary Club presented the orchestra on Sunday, Oct. 15, in its first concert of the season. The topic for this concert was "The Unit of Structure and Various Types of Repetition," and the first movement from Beethoven's Fifth Symphony and the overture to "Magic Flute" were two of the numbers used for illustrative purposes. The soloist was Mrs. Harry Winegarden, contralto, who sang Beethoven's "Ah, Perfido" with the orchestra. The next concert, on Nov. 26, will be sponsored by the Kiwanis Club.

Music was a special feature of the Michigan State Federation of Women's Clubs convention, at which were heard the Community Chorus, Mrs. Harry Winegarden, contralto; the Flint Symphony; the St. Cecilia Piano Quartet, composed of Mrs. J. C. King, Lucille Jolly, Mrs. H. M. Thweatt and Vivian Tripp; the Buick Male Chorus; Martha Baker, soprano, president of the St. Cecilia Society, with Mrs. Emily Hixon at the piano; a vocal sextet composed of Mrs. C. B. Crampton, Alena Green Cook, Mrs. Harry Winegarden, Eva Remington Fee, Mrs. R. W. Cripps and Mrs. C. O. Probert, with Mrs. Charles A. Darwin at the piano; Eva Remington Fee, soprano, and Lucille Jolly, pianist. An organ recital was given each evening by Mrs. J. C. King, John T. Schofield and Mrs. F. W. Nichols of Houghton, Mich. Community singing under William W. Norton was another feature at each session.

WILLIAM W. NORTON.

Hutcheson to Open Aeolian Hall Series with Bach Program

Ernest Hutcheson, pianist, will give the first in a series of recitals devoted to the works of the masters, in Aeolian Hall on Nov. 11. The program will comprise compositions of Bach, including the English Suite in G Minor; five Preludes and Fugues; the "Italian" Concerto; four Inventions, and the Chromatic Fantasy and Fugue. The four recitals following will be devoted to works of Beethoven, Chopin, Schumann and Liszt.

Sousa's Band drew a Grand Rapids, Mich., audience on Oct. 6 that filled every one of the 2978 seats in the Armory and turned away more than 300.

W. Henri Zay, New York voice instructor, gave a lecture on vocal technique at the Westinghouse Radio Station in Newark on Oct. 13. He was assisted by his pupil, Emily Marks, soprano.

ARTISTS VISIT TOLEDO

Civic Music League and Teachers Open Concert Courses

TOLEDO, OHIO, Oct. 28.—The season began with the first concerts of the Civic Music League and the Teachers' Course, which were given within two days of each other and drew full houses.

The first concert of the Civic Music League was given in the Coliseum on Oct. 12, by Giovanni Martinelli, tenor, and Laura Robertson, assisting soprano. The program included mainly operatic arias. The artists were given a cordial welcome.

The Teachers' Course, under the management of Ada Ritchie, opened with a concert in Keith's Theater on Oct. 15 by Lucrezia Bori, soprano; Sophie Braslau, contralto, and Mario Chamlee, tenor, the program including songs, arias and duets. The audience was enthusiastic in its applause.

J. HAROLD HARDER.

Erna Rubinstein, violinist, will give her first New York recital of the season in Carnegie Hall on Nov. 17.



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Americans will soon have another opportunity to again hear one of the world-famous violinists, Kocian, who is not unknown in this country, for, ten years ago, he made a very successful tour of American cities.

Years ago, when in Italy, Kocian was invited to Genoa by the musical celebrities for the purpose of playing on Paganini's violin. Kocian played for two hours before the authorities, who caused documentary records of his great art, which they classed equal to the dead Master's, placed in the city archives.

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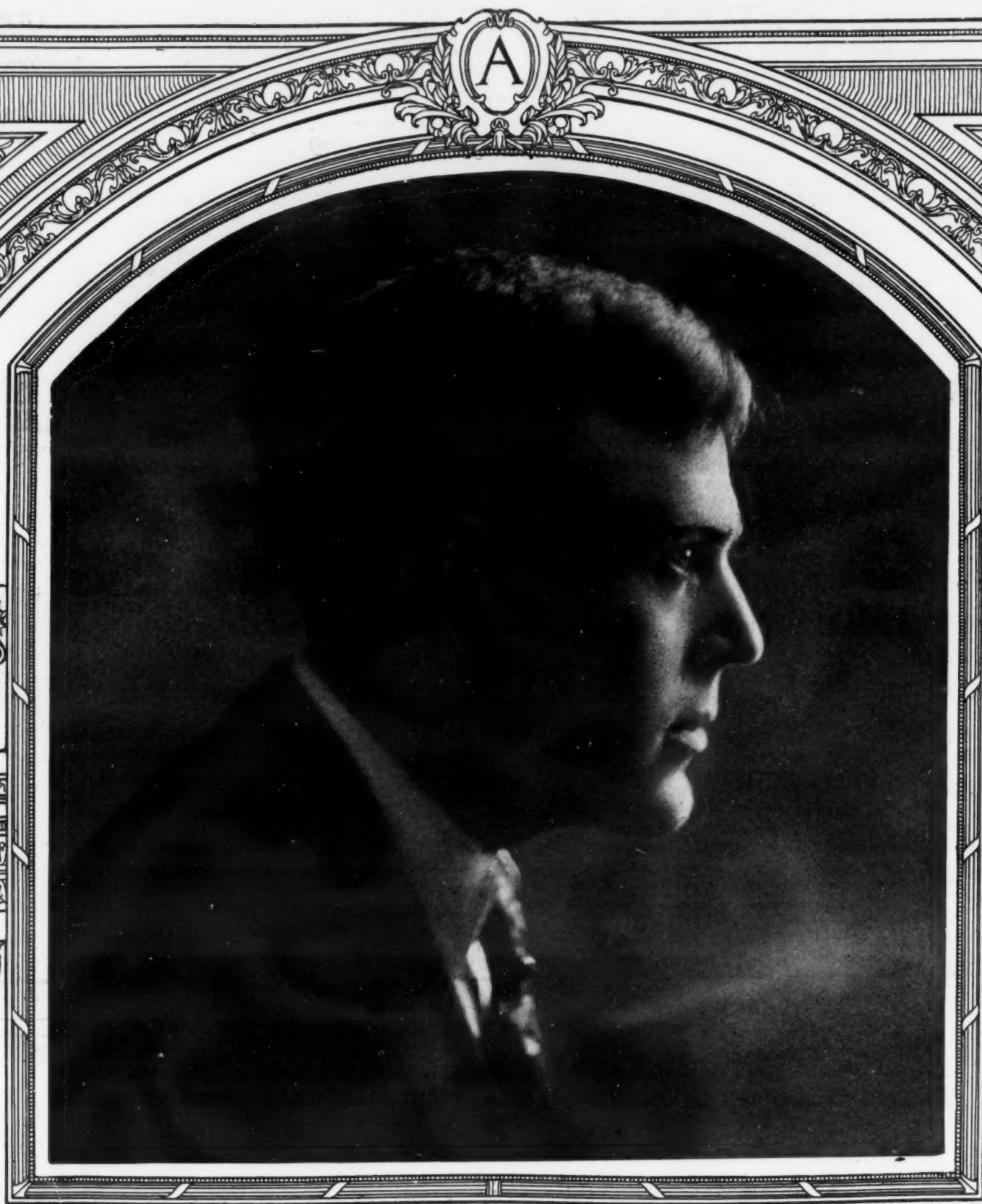
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New York Violin-Maker Seeks the Secret of Antonio Stradivarius

Julius D. Horvath Tells of His Discovery — Asserts Filling Process Is Responsible for Tone Quality

HAS the lost art of violin-making, which produced the unexcelled tone of a Cremona, been re-discovered? Since Antonio Stradivarius proudly finished his last violin at the age of ninety-three in 1737, the year of his death, no maker has been successful in proving his claims that he has read the secret of the process by which the master made his incomparable instruments. Was it in the wood he used, the varnish, or in the workmanship? The latest theory comes from Julius D. Horvath, New York, violin-maker and expert, who asserts that the secret of the tonal quality of the Cremona is in neither the varnish, the wood nor the workmanship, but in a filling process with which the wood was treated before it was varnished. This process, he claims to have discovered during thirty-five years of research and experiment. He will bring his violin before the public in Aeolian Hall on the evening of Nov. 13, and on this occasion Michael Banner will play numbers on his Stradivarius, afterward repeating them on a new violin.

"There is only one way to establish my claim," says Mr. Horvath, "and that is in a public contest. Mr. Banner will play a number on his Stradivarius, which, by the way, is one of the finest in existence and is valued at more than \$25,000, and repeat it on a cheap new violin treated by my vegetable compound filler. Of course, some will say that it is naturally a good instrument, so I shall have him play on a second one, and if any doubts the truth of it, then I can show him twenty more. For it must not



Julius D. Horvath, New York Violin-Maker and Expert

be thought that these instruments are fine violins. Indeed, they are about the cheapest I could find and are like thousands of other unvarnished violins that are imported from Germany. I shall prove that the quality of tone cannot be in the workmanship, since they are made in production lots and put together after the manner of an Ingersoll watch. After the performance, I shall take one apart and show the audience that it is a cheap violin, not even finished inside."

Mr. Horvath does not seek to capitalize his discovery by preparing instruments for the market on a wholesale scale, but he does not wish his formula for making the compound to be lost and is willing to divulge his secret to some public institution on condition that it be not published during his life. He has devoted much time to experimenting in varnishes for the violin. The difficulty, he says, is

in making a varnish that will give the proper glaze but remain soft. He says that he has spent months in making experiments only to find that he had not mixed his ingredients correctly. He tells of how he had given much time to an effort to attain a certain shade of red varnish, but became discouraged and threw the mixture away. Two years later, in overhauling his shop, he found a bit of wood colored with his red varnish, exactly the shade he had desired. Time had wrought its effects, but the mixture had been thrown away and the formula forgotten. H. C.

TO PLAY SCALERO WORKS

Italian Composer to be Represented on Important Programs

Rosario Scalero, the Italian composer who has been head of the composition department at the David Mannes Music School in New York since 1919, will be represented on a number of important programs this season. His Suite for String Orchestra and String Quartet will be played by the New York Symphony under Walter Damrosch on Nov. 12. The Oratorio Society of New York will also present a Motet in a concert of a cappella music; the Flonzaley Quartet has in preparation a String Quartet with Voice, to be given with the assistance of Helen Stanley, soprano, and one of Mr. Scalero's symphonic compositions will be played by the Orchestra of the Augusteo, Rome.

While Mr. Scalero is known in America only as a composer and pedagogue, he is remembered in Europe as a violin virtuoso, where following his work with August Wilhelmj, he was a prominent soloist in London, Vienna, Rome, Paris and other European music centers. He abandoned his career as a violinist in 1900, and began the study of composition under Mandyczewski in Vienna. Mischa Elman introduced his "Variations on a Theme by Mozart" to American audiences; Mr. and Mrs. David Mannes, the Sonata in D Minor for Violin and Piano, and the Flonzaleys, a Suite for String

Quartet, several years before the composer came to this country. He held the post of Docent (teacher of music form) at the Academy of St. Cecilia in Rome, and was director of the Società del Quartetto, an organization similar to the New York Society of the Friends of Music, prior to taking up his residence here.

During the past summer, in Italy, Mr. Scalero completed two orchestral works—a Fantasy in Four Movements for Violin and Orchestra and a Symphonic Rhapsody—and also found time to write several articles on musical subjects, one of which entitled, "A Contribution to the Pedagogy of Composition," appeared in the *Musical Quarterly*, issued in October. Among his pupils in America are Harold Morris, Charles Haubiel, Leopold Damrosch Mannes, Frank Scherer, Eliot Griffis and G. Ackley Brower.

UKRAINIANS IN NEW HAVEN

Wendling Quartet Gives Concert, Under Sponsorship of Mrs. F. S. Coolidge

NEW HAVEN, CONN., Oct. 28.—Under the auspices of the Yale School of Music, a concert was given by the Ukrainian National Chorus in Woolsey Hall on Monday evening. The chorus was assisted by Nina Koshetz, soprano, and by Oda Slobodskaja, soprano. A large audience warmly greeted the singers' performance.

The Wendling Quartet, through the generosity of Mrs. Frederick S. Coolidge, made their first local appearance in an interesting concert in Sprague Memorial Hall before an audience that occupied every available seat. Leo Weiner's Berkshire Prize Quartet, the Schubert D Minor Quartet and Beethoven's B Flat Quartet, Op. 18, were performed.

The United States Marine Band, Capt. William H. Santelman, conductor, was heard in two concerts on Thursday afternoon and evening in the Arena.

ARTHUR TROOSTWYK.

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FREDERIC DIXON

At
AEOLIAN HALL
October 21, 1922

"GAVE PLEASURE TO A DEGREE
BEYOND MOST NEW ASPIRANTS."

New York Times, Oct. 22, 1922

"HE COULD COMMAND SHADING AND EXPRESSION—ESPECIALLY IN THE GRIFFES NUMBER."—*Tribune*.

"A PLAYER OF BRILLIANCY AND MUSICAL QUALITY."

"HIS ART IS CAST IN A LARGE MOULD."
Herald.

"ONE OF THE MOST GIFTED OF THE YOUNGER GENERATION."—*American*.

"INDIVIDUALITY COMBINED WITH SOUND MUSICIANSHIP."—*Telegram*.

"AN HONEST SUCCESS, MUSICALLY SOUND AND UNAFFECTED. THE NATURAL QUALITY OF HIS CONCEPTIONS CHARACTERIZED HIS PLAYING."—*Staats Zeitung*, Oct. 22, 1922.



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Now We Know World's Best Melodies

WASHINGTON, Nov. 1.—The *Evening Star* has selected from the world's music what it terms the "ten best melodies," and is willing to risk its musical reputation on the correctness of its judgment. Following is the *Star's* list:

"Intermezzo" from "Cavalleria Rusticana" (Mascagni).
 "The Spring Song" (Mendelssohn).
 "To a Wild Rose" (MacDowell).
 "Humoresque" (Dvorak).
 "The Rosary" (Nevin).
 "Minuet in G" ((Beethoven).
 "The Swan" (Saint-Saëns).
 "Träumerei" (Schumann).
 Sextet from "Lucia" (Donizetti).
 "Barcarolle" from "The Tales of Hoffman" (Offenbach).

Referring to its list, the *Star* says: "These have been selected as supreme examples of melody, pure and simple, based upon their sheer beauty, their popularity and an inevitable something about each one which makes it impossible to suggest a change in a single note to better the composition. Those who like to brand the 'Intermezzo' as 'sugary' are entitled to their opinion, but it will be played hundreds of years after they and their ungente opinion are gone."

"No attempt has been made to include a hymn, a folk-song or any of the great national songs, as a selection of the best could be made from each kind with propriety. To select the ten 'best' out of the world's great store of melodies is like attempting to cull the ten 'best' roses out of a garden filled with thousands of blooms of equal beauty."

A. T. MARKS.

Federated Clubs Board to Meet in Philadelphia

PHILADELPHIA, Oct. 28.—The fall meeting of the board of directors of the Federated Music Clubs of America has been scheduled to begin here on Nov. 12 and to extend over four days. The Bellevue-Stratford Hotel is to be headquar-

ters of the board, and the Philadelphia Music Club and the Matinée Musicale will act as hosts. Among those in attendance will be members of the special biennial program committee, appointed at the spring board meeting by the president, Mrs. John F. Lyons. The committee includes Mrs. Frances Elliott Clark, Mrs. Ella May Smith, Mrs. Cecil Frankel, Mrs. Frank A. Sieberling and Mrs. Helen Harrison Mills.

ORGANIZE NEW CHORUS

Albany, N. Y., Has Now Two Community Choirs

ALBANY, N. Y., Oct. 21.—The Albany Community Chorus had the largest attendance since its organization on a recent Monday evening, when Lucien Ades, a western choral conductor, now organist of Christ Episcopal Church of Glens Falls, and manager of the musical colony at Schroon Lake, established by Oscar Seagle, acted as guest conductor in place of Elmer A. Tidmarsh. Olive Fitzjohn, soprano, was the soloist and was accompanied by Hector Dansereau, a French pianist, who will accompany her on her tour. Lydia F. Stevens accompanied the Chorus.

Another community chorus has been organized in the southern section of Albany, to be known as the South End Community Chorus. At a recent rehearsal Anna E. Kienaman, soprano, was the soloist and Gordon Seaman accompanist.

Orchestra for Amateurs Formed in St. Louis

ST. LOUIS, Oct. 28.—A new orchestra is being organized in this city to afford local amateur musicians a much-needed opportunity to gain experience in ensemble playing in preparation for professional orchestral work. It will be known as the Civic Orchestra of St. Louis, and will be conducted by Ellis Levy, assistant concertmaster of the St. Louis Symphony. H. W. COST.

Frederick Warren will discontinue the series of ballad concerts which he has given in New York for a number of years. Olga Warren, coloratura soprano, will sing in Carnegie Hall early next year.

Frieda Hempel Back from the Swiss Alps



Frieda Hempel Walks in the Forest of Sils Maria with the Swiss Alps Providing a Noble Background

FRIEDA HEMPEL who arrived on the Olympic last week is opening her concert tour with an appearance in Montreal on Nov. 6, as soloist with the Boston Symphony. Her engagements provide for appearances with the Symphony in Toronto, Providence, R. I., and in Boston (two). She will give "Jenny Lind" concerts in Detroit, London and Brantford, Ont., and Baltimore, Md. She will be heard in recital in Chicago on Nov. 12 and her first New York recital will be given on Nov. 28. At her New York recital she will be assisted by Coenraad V. Bos, accompanist, and Louis P. Fritze, flautist.

Miss Hempel achieved marked success

in her appearances in London this season. Following her recitals in June, shortly after her arrival on the other side of the Atlantic, she was immediately engaged for return concerts at Queen's Hall on Oct. 16 and 19. Cable reports tell of an enthusiastic farewell audience.

As usual Miss Hempel's holidays were passed amid the impressive scenes of the Engadine at Sils Maria in the Swiss Alps. The photograph from abroad shows Miss Hempel in happy mood and apparently in fine physical trim for the ardors of the long tour which she will make this season. She is scheduled for over ninety appearances, and will visit practically every part of the United States.

ORCHESTRAL CLUB FOR CINCINNATI

Will Form Stepping Stone for the Symphonies—Clubs Begin Work

By Philip Werthner

CINCINNATI, Oct. 30.—A new organization known as the Fenwick Club was launched on Oct. 23. This organization will welcome all talented players of orchestral instruments to its ranks, and will form a stepping-stone for any of its members who desire to play in regular orchestras in the future. J. Alfred Schehl is the conductor.

The Clifton Music Club gave an interesting musicale at the home of Mrs. William R. Abbott on Oct. 20, at which Mrs. Edgar Stillman Kelley was the guest of honor, and spoke about her husband's compositions, which were adequately illustrated at the piano and in song by forces from the conservatory. The talk was preceded by a piano number played by Eleanor Wenning and three songs by Idella Banker.

The Norwood Musical Club gave its first program for the year at the Library Auditorium on Oct. 24. Joseph Surdo delivered an address on "School Orchestras, Symphony Orchestras and Bands," and brought fifteen members of his own orchestra to illustrate the various instruments. A short explanation of the viola d'amore, with practical demonstration of the instrument, was given by Carl Wunderle.

At an entertainment given for the Three Arts Club at the Emery, on the 24th, Mme. Melville Liszniewska and Emil Heermann played the Sonata Op.

45 of Grieg, for piano and violin. Daniel Beddoe sang an aria from "L'Africaine" to the accompaniment of Mrs. T. P. Williams.

Fay Ferguson, Garner Rowell and John Paton, of the conservatory, furnished a program on Oct. 19 at the Business Men's Club for the Sons of the Revolution who celebrated the 141st anniversary of the surrender of Cornwallis.

Glazounoff Abandons American Tour

The scheduled American tour of Alexander Glazounoff, composer and pianist, has been abandoned because the faculty of the Petrograd Conservatory of Music finds it impossible to allow its director leave of absence during the winter. An announcement to this effect was received on Oct. 26 by Sol Hurok, Glazounoff's American manager. The information followed a silence covering a period of four months when the composer's whereabouts in Russia were unknown. The committee of the Liverpool Symphony in England recently received a letter from the composer cancelling an engagement as guest conductor and adding that he was forced to remain at the Conservatory on account of financial complications and impending reforms.



Mme.

Tamaki Miura

Japanese Prima Donna Soprano

Just returned from triumphal concert tour of JAPAN and HAWAIIAN ISLANDS.

On tour with SAN CARLO OPERA COMPANY Season

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Memphis, Tenn., Oct. 24th, 1922

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WEEKLY SURVEY OF EUROPE'S MUSIC



Carl Rosa Company Opens London Season

LONDON, Oct. 20.—With the end of the Promenade popular concert series a fortnight off, the Carl Rosa Opera Company opened a month's season of opera at Covent Garden last week with an unusually good performance of "Madama Butterfly." The past week also brought a number of recitals of unusual interest.

The programs of the Promenade series conducted by Sir Henry Wood contained an unusually large number of interesting novelties and unfamiliar compositions. Leading in popularity was Malcolm Sargent's Nocturne and Scherzo, which the composer conducted. It was received enthusiastically and was disclosed as a work of the colorful quality and spirited attack. Ernest Bloch's "Schelomo" for orchestra and cello aroused a storm of argument at its first hearing. A piece known to continental and American audiences, it succeeded in making a profound impression here. May Mukle gave a superb performance as cellist.

The Wagner night was given over to "Siegfried," with Carrie Tubb; Doris Manuelle, Frank Mullings, Sydney Russell and Horace E. Stevens as soloists. Other vocalists of the week were Dorothy Helmrich, Harold Williams, Carmen Hill,

Roland Hayes, Astra Desmond, Dinh Gilly, Annie Rees, Eric Marshall and Marion Browne. The instrumentalists included Albert Sammons and Jelly d'Aranyi, violinists, and Myra Hess and Eugenia Galewska, pianists.

In addition to "Butterfly," the Carl Rosa Company have given "Aida" and "Samson et Dalila." Paul Kochs conducted all three performances in capable fashion and the singers included Frederick Clendon, Eva Turner, Doris Woodall, John Perry, Harry Brindle, Gwynne Davies, Gladys Parr, Booth Hitchens and Ben Williams.

Dame Clara Butt and Kennerley Rumford were heard at Albert Hall recently in a program in which they had the assistance of Adela Verne, soprano, and Melsa, violinist.

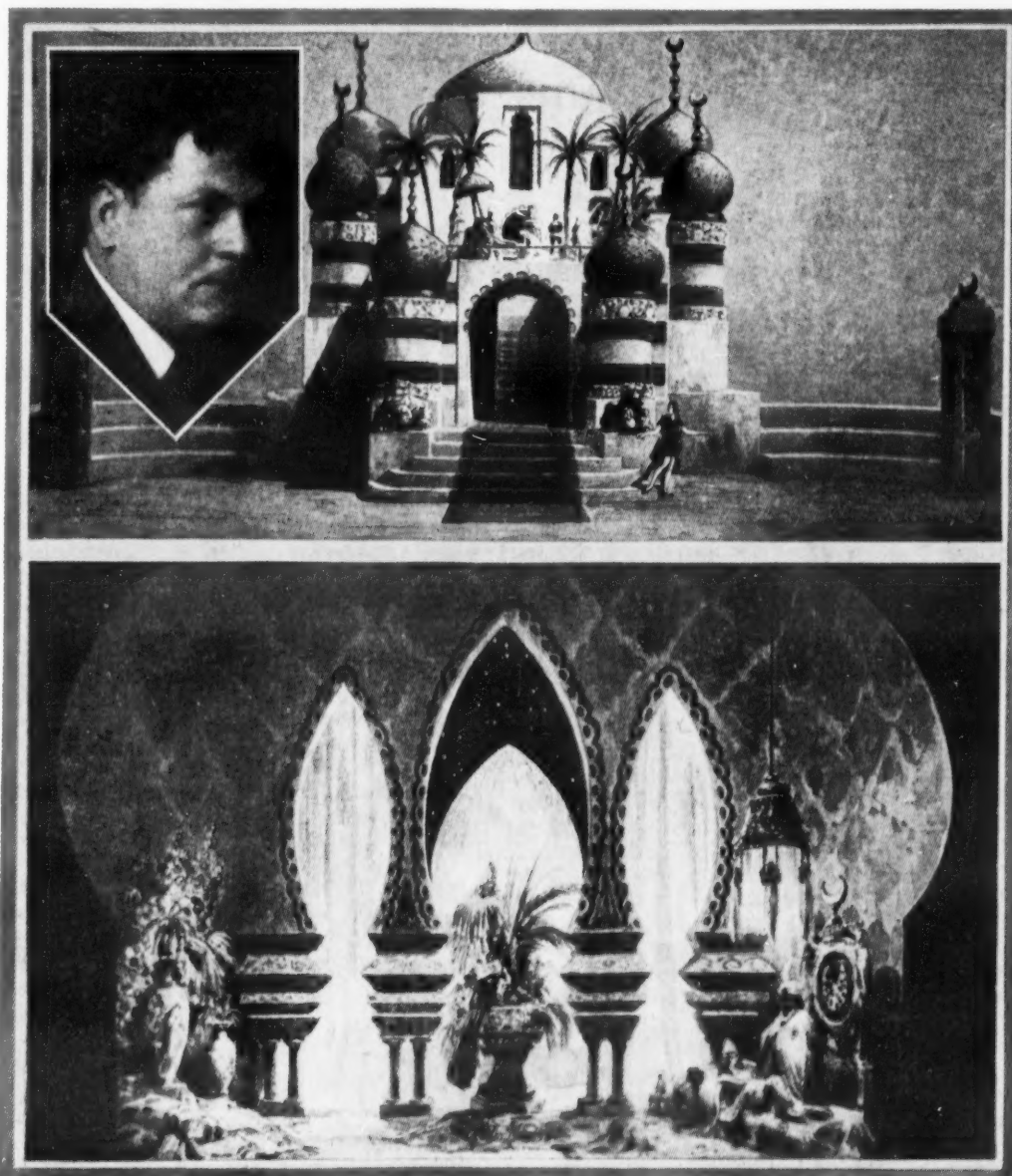
Excellent interpretations of Chopin were featured in a piano recital by Adolphe Hallis, whose program also included six amusing pieces from Prokofiev's "Visions Fugitives." Compositions by MacDowell, Grovlez, Debussy and de Falla draw a large audience to the Wigmore Hall recital of Alexander Gunn.

Alfred Cortot was heard recently in a recital of piano music and in a joint program with Jacques Thibaud, violinist. Both artists are exceedingly popular here and their work was marked as usual by fine skill and musicianship.

zo-soprano, was heard in an excellent farewell concert, given on the eve of her departure for America. Pepito Arriola, pianist, gave one of the best recitals of the early season in a program devoted entirely to Debussy. Two string quartets, the Schachtebeck ensemble of Dresden, and the Haager ensemble, attracted large audiences which were rewarded by fine performances. The Dresden group played for the first time here the "Heiteres Quartet," of the Roumanian, Jonel Perlea. Among the orchestras, the most recent program of the Philharmonic was conducted by Wilhelm

Furtwängler, who now heads the Leipzig Gewandhaus Orchestra. His return here was marked by an ovation. Despite the depressing conditions faced by orchestras, a new band has been organized by Ignatz Waghalter, who conducted its first program in admirable style. Weber's "Oberon," given at the Staatsoper after many years, was conducted by Leo Blech and had Vera Schwarz, and Phillip in the principal rôles. At the Volksoper, a new investiture of "Tristan and Isolde" brought Melanie Kurt as *Isolde* and Emmi Leisner as *Brangäne* and Heinrich Knote as *Tristan*.

Cologne Hails Fleck's "Nobia" at Première



Fritz Fleck, Composer, and the Settings for His New Lyric Ballet: Above, the Shrine at Mecca; Below, the Harem of Mohammed

COLOGNE, Oct. 19.—"Nobia," a lyric ballet in two acts by Fritz Fleck, had its première at the Opera here recently with such success that arrangements have been made for its production during the next year or two in Berlin and Vienna. The piece is Fleck's first venture into heavy scoring. He is best known for his songs and for a light opera called "Le Conte et la Princesse du Petit Pois." Like Richard Strauss' "Josef's Legend," the new piece is as much lyric drama as ballet.

"Nobia" concerns the hopeless love of a Greek soldier for the dancer Nobia, favorite of the Prophet Mohammed. The action takes place at Mecca in the heyday of Mohammed's glory and gives ample opportunity for spirited and colorful music. It ends in tragic fashion with the death of dancer and soldier. The title rôle was admirably played by Maria Ripelli, and Hellmuth Zehnpeffnig, one of the most promising young dancers in Central Europe, gave a vivid performance in the rôle of Straton, the Greek soldier.

"Prodigal Son" in Manchester

MANCHESTER, Oct. 20.—The production of Debussy's lyric cantata, "The Prodigal Son," as a piece for the stage was the interesting novelty of the British National Opera Company's past fortnight here. The piece, which contains some rarely beautiful music, suffered somewhat from its dramatic representation. Hamilton Harty gave the score a beautiful reading and the performances of Leah Rusel-Myre, Tudor Davies and Alfred Valenti in the principal rôles were beautifully conceived and handled.

Sowerby Sonata Impresses London

LONDON, Oct. 20.—The Violin Sonata of Leo Sowerby, with the composer at the piano, was a feature of the recent program given at Aeolian Hall by Amy Neill, violinist. The work had a superior performance and was favorably received by audience and critics. Predictions of an excellent future for the American composer followed.

GENEVA, Oct. 19.—Two ballets, "Milinka," by Jan Block, and "La Korrigane," by Charles Marie Widor, will be produced here for the first time during this season.

LEIPZIG, Oct. 18.—Paul Graener, composer and conductor, has been made director of the opera school at the Conservatory here.

Rabaud Opera Has First Paris Performance

PARIS, Oct. 21.—The first performance here of Rabaud's "Fille de Roland" and the appearance of Claudio Muzio in the title rôle of "Aida" lead in interest the events of the past fortnight at the Opéra. The Rabaud opera was the first new piece to be staged under the direction of the new manager, Pierre Chereau, and the first novelty of the season. It was handsomely done, with Philippe Gaubert conducting. Franz, Delmas, Rouard and Germaine Lubin played the principal rôles and shared in the ovations. The piece varied somewhat in the form in which it has been presented in Brussels and in the provinces, alterations having been made by the composer in order to increase its dramatic effectiveness. Paquereau designed

the scenery and costumes according to historic models in the Louvre.

Muzio's performance in "Aida" gave rise to one of the largest ovations given an artist in a long while. Her voice was at its best and her performance struck a new note of dramatic achievement in the rôle. Gaubert conducted and the remainder of the cast included Sadoven, Canalda and Formichi.

In the same house Gabriel Grovlez conducted a revival of D'Indy's "Legend of St. Christophe."

The orchestra season opened recently with a concert by the Pasdeloup Orchestra under Rhené-Baton.

Among the rare recitals of the past fortnight was one by Frances Nash, American pianist. Her playing exceeded the usual standard and her choice of program was excellent.

Weiner Prize Quartet Heard in London

LONDON, Oct. 21.—The week's recitals included a number which were of particular merit and interest. Heading the list was the return of the Léner Quartet, a chamber music ensemble which was heard for the first time here in June. This organization continued its excellent reputation at its recent concert, giving Leo Weiner's new Quartet in F Sharp Minor its first London performance. This composition, which was awarded the Coolidge Prize in America a year ago, was given an excellent performance and aroused much admiration. Alexander Siloti's playing of Bach was the outstanding feature of his recent recital. It was a clear-headed, brilliant performance which aroused an enthusiastic response in his audience. His playing of Liszt, Liadoff, Schumann and Rubinstein was likewise brilliant. The Queen's Hall concert of Myra Hess was decidedly one of the events of the early season. Her entire program approached the term "flawless" as nearly as has any program heard here within a decade. It appears that Miss Hess' stature grows with each succeeding year. Elizabeth Nichol, a new soprano of artistic sensibility and gifted with a lovely voice, was one of the early season's most interesting débutantes.

BERLIN, Oct. 20.—The second concert of Harriet van Emden, American soprano, given here within a few weeks, attracted a large audience, which recalled her again and again. Coenraad V. Bos was the accompanist.

MUNICH, Oct. 20.—Bruno Walter, retiring general music director, has been granted the title of professor by the Government.

Edgar Stillman Kelley Conducts in Berlin

BERLIN, Oct. 20.—One of the recent programs to attract wide interest was that given by the Philharmonic under the baton of the American composer, Edgar Stillman Kelley, who gave readings of his own compositions. The program, which was received enthusiastically, included the "New England" Symphony, "Alice in Wonderland," the "Aladdin" Suite and the "Macbeth" Suite. Mr. Kelley will spend the coming few weeks in Central Europe, returning to America in December to take up his work as lecturer at Western College and the Cincinnati Conservatory.

Percy Grainger Acclaimed in Bergen

BERGEN, Oct. 20.—Percy Grainger, pianist, who returned here recently after an absence of several years, received a warm welcome. The pianist made his appearance with the Harmonie Orchestra under the baton of Heide and played the Grieg Concerto, a favorite with local audiences. Shortly after he left for Holland, where he is scheduled for appearances in eighteen cities. Four appearances will be as soloist with the Concertgebouw Orchestra under Willem Mengelberg.

Berlin Hears Many Recitalists

BERLIN, Oct. 20.—The past fortnight here was marked by a record number of recitals and concerts for this time in the season, many of them of unusual merit. Ferenc Vecsey, violinist, played for the first time the new Sonata of Respighi which will doubtless find a place in the répertoires of all good violinists. The piece contains many passages of unusual beauty and is written with a skilled and experienced hand. Sigrid Onegin, mez-

ORCHESTRAS SUPPLY PHILADELPHIA FARE

Damrosch Gives Saint-Saëns Novelty — Stokowski Forces Heard

By H. T. Craven

PHILADELPHIA, Oct. 30.—Olympians are all too rarely seen at play, which may be among the reasons why such glimpses as are vouchsafed of the lighter side of their art are almost invariably delightful. "Le Carnaval des Animaux," the "Grande Fantaisie Zoologique," in which Saint-Saëns revelled in humor and impish drollery, is worth at least two or three of his piano concertos, with perhaps a grandiose opera—not "Samson," however—thrown in for good measure. Walter Damrosch unlocked the delicious score for the benefit of Philadelphians at the first concert here this season of the New York Symphony, given in the Academy of Music on Thursday night of last week. The conductor, with his nephew, Leopold Damrosch Mannes, presided at the piano, which plays so important a rôle in the engaging suite.

Altogether it was a breezy concert, although the symphony, the Second of Brahms, lacked polish and seemed to have been insufficiently rehearsed. A gracious leavening of the classics was supplied in the Bach Concerto in D Minor for two violins, admirably played by Paul Kochanski and Albert Spalding. The First Hungarian Rhapsody of Liszt, bril-

liantly interpreted, furnished an enlivening conclusion.

In contrast to this inspiring entertainment was the somewhat gray-tinted program given by Leopold Stokowski at the Philadelphia Orchestra concerts on Friday afternoon and Saturday evening in the Academy. It was not easy to define the precise cause of the gloom, although Bloch's "Schelomo" may have been the chief contributing agent. Of this work it may be said—if such a paradox be tolerable—that it is more interesting than enjoyable. The skilfully written "Hebrew Rhapsody" is rather erudite than inspired. Hans Kindler, formerly first cellist of the orchestra, who was the soloist, exhibited assured art and was enthusiastically applauded, but the stern and somber score provided comparatively scant opportunities for virtuoso display. Schubert's "Rosamunde" Overture, which began the program, was poetically and romantically read, but for all the technical finish of the orchestra the Second Symphony of Schumann lacked sparkle and glow. An imposing interlude, reverently presented, was the Funeral March from "Götterdämmerung," played in memory of Charles A. Braun, an ardent supporter of music in this city and for fourteen years a member of the board of directors of the orchestra. Mr. Braun died in this city last August. Two brief numbers closed the concert, an entr'acte from Moussorgsky's opera, "Khovantchina," an effective tone picture of Slavic melancholia, and Stravinsky's crackling *tour de force*, "Fireworks."

most satisfactory, but this year, again, it is noticeable that the largest percentage of unsold seats is among those of lowest price. T. L. KREBS.

Band Organized in Hightstown, N. J.

HIGHTSTOWN, N. J., Oct. 28.—Leonard A. Plant of Trenton, leader of the Elks' Band of Trenton and of the American Legion Post No. 10 Band, has organized a community band of twenty-five pieces here. Mark W. Swetland, baritone soloist of the Trenton Crescent Temple Shrine Band and a member of the music faculty of Peddie Institute, Hightstown, is active in the new organization.

FRANK L. GARDINER.

Edward Rechlin Plans Extensive Tour

Edward Rechlin, New York organist, who has given concerts widely throughout the country, is again making an extended tour this fall. In Pittsburgh, St. Paul, Fort Wayne, Ind., and St. Louis he gives two recitals and one each in Marietta, Columbus and Cincinnati, Ohio, and Indianapolis, Rock Island, Cedar

Rapids, Seward, Neb., LaCrosse, Wis., Merrill, Wis., Janesville, Wis., Milwaukee, Racine, Plymouth, Wis., Sheboygan, Detroit, Defiance, Ohio, Terre Haute, Grand Rapids, Kendallville, Ind., and Albany. In St. Louis he gives one recital in a church, another for the organists' guild. The tour will extend from Nov. 7 to Dec. 15.

Acclaim Sue Harvard in Mansfield, Ohio

MANSFIELD, OHIO, Oct. 28.—Sue Harvard, soprano, who opened the Artists' Series sponsored by the Mansfield Musical Club, sang an admirable program with authority and sincerity and with an artistic taste which appealed convincingly to her audience. She had to give several encores.

FLORENCE MACDONALD.

Longo to Accompany Seidel on Tour

Francesco Longo, pianist, has been engaged as accompanist for the season by Toscha Seidel. Mr. Longo left New York last week to begin the tour with Mr. Seidel which will extend to the Pacific Coast.

BALTIMORE HEARS DAMROSCH FORCES

Schumann Heink and Thomas Appear in Recitals—"Book of Job" Presented

By Franz C. Bornschein

BALTIMORE, Oct. 30.—The New York Symphony gave its first local program of the season at the Lyric Oct. 25, with Paul Kochanski and Albert Spalding, violinists, as the assisting soloists. Walter Damrosch appeared as pianist in Saint-Saëns' droll "Carnaval des Animaux," the other assisting pianist being Leopold Damrosch Mannes. By contrast the Bach Concerto for two violins and the Brahms D Major Symphony added a serious aspect to the evening's program. The program closed with Liszt's Hungarian Rhapsody No. 1.

The first Peabody recital of the season had special interest, since it presented John Charles Thomas, baritone, a Baltimorean, who was trained at the Conservatory. Moreover, Mr. Thomas' recital was given during Baltimore Week. The singer displayed style and excellent technique in a varied program of old Italian arias, classic lieder, French and Russian songs and other numbers, some unaccompanied. William Janushek assisted at the piano.

Under the auspices of the Albaugh Concert Bureau, which is giving the University Recital Course at the Lyric, Mme. Schumann Heink, assisted by Florence Hardeman, violinist, and Arthur Loesser, pianist, appeared on Tuesday evening, Oct. 24, before a crowded house. The singer was in excellent voice and her

genial manner won new admirers for her. The assisting artists were also well received.

The bureau also presented Stuart Walker's production of "The Book of Job" at the Lyric Oct. 27 and 28. The musical setting by Elliot Schenck of New York was played by the Orloff Trio. The performance was very impressive.

Lotta Van Buren and Martin Richardson in Stamford

STAMFORD, CONN., Oct. 28.—The Schubert Study Club presented Lotta Van Buren, clavichord player, and Martin Richardson, tenor, in its opening concert of the season in the Women's Club Auditorium on Oct. 11. Miss Van Buren's numbers included a "Biblical" Sonata by Johann Kuhn, dated 1700; a Minuet by Lully and a Gavotte by Martini. Mr. Richardson sang an aria from "Manon," and numbers by Sibella and Lieurance. Vivian Jerman was an admirable accompanist. J. W. COCHRAN.

Chicago Operatic Quartet Opens Wichita Municipal Series

WICHITA, KAN., Oct. 28.—A huge audience greeted the Chicago Operatic Quartet, which opened the Municipal Series of entertainments at the Forum on Oct. 17. All the artists received a cordial reception, and the ensemble numbers found special favor. Because Virgilio Lazzari had not yet returned from his European tour, Louis Kreidler appeared in his place. Isaac van Grove, the accompanist, who also contributed a group of solo numbers, was warmly applauded. L. W. Clapp, in a short talk, explained the benefits resulting to Wichita and surrounding communities from this series. The sale of tickets to the series of ten entertainments has been

Before returning to America in January

WILHELM BACHAUS

PLAYS IN ENGLAND

RECITALS

- | | |
|----------|-------------------------------|
| October | 8th—Royal Albert Hall, London |
| " | 11th—Derby |
| " | 14th—Bournemouth |
| " | 18th—Oxford |
| " | 21st—Manchester |
| " | 27th—Eastbourne |
| " | 31st—Leicester |
| November | 1st—Queens Hall, London |
| " | 6th—Cheltenham |
| " | 23rd—Birmingham |
| " | 24th—Southport |
| December | 1st—Bedford |
| " | 5th—Bradford |
| " | 16th—Hull |

JOINT RECITALS WITH MELBA

- | | |
|----------|--------------------------------|
| November | 4th—Cardiff |
| " | 12th—Royal Albert Hall, London |
| " | 18th—Middlesborough |
| " | 20th—Hanley |
| " | 22nd—Liverpool |
| December | 9th—Edinburgh |
| " | 11th—Dundee |
| " | 13th—Glasgow |

ORCHESTRA APPEARANCE

- | | |
|----------|------------------------------------|
| November | 25th—Queens Hall Orchestra, London |
|----------|------------------------------------|



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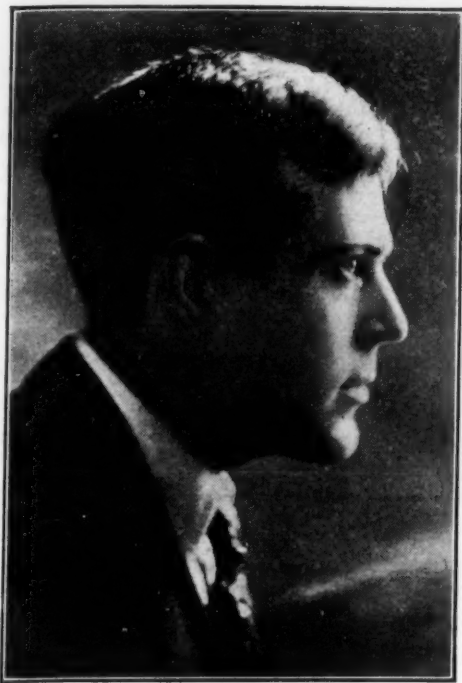
MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash., November 1 and January 3, 1923.
ALLIE E. BARCUS, 1006 College Ave., Fort Worth, Texas.
ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo., November 1 and monthly throughout the season.
MARY E. BRECKISEN, 354 Irving St., Toledo, Ohio.
MRS. JEAN WARREN CARRICK, 160 E. 68th St., Portland, Ore.
DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., October.
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Wichita, Kans., Nov.; Miami, Fla., Feb.; Columbus, O., June.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.
JEANETTE CURREY FULLER, Rochester, N. Y.
IDA GARDNER, 15 West Fifth St., Tulsa, Okla.
CARA MATTHEWS GARRETT, San Marcus Academy, San Marcus, Texas.
TRACIS SEDBERRY GRIMLAND, Memphis, Tenn. For Booklets, address Clifton, Texas.
MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.
MAUDELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.
CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, February 7th, 1923.
CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill., classes held monthly through the year.

HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago.
MRS. WESLEY PORTER MASON, 5011 Worth St., Dallas, Texas.
VIRGINIA RYAN, Studio 828 Carnegie Hall, New York City, October and December.
LAURA JONES RAWLINSON, 554 Everett St., Portland, Ore. Normal class, San Francisco, Nov. 15.
ISABEL M. TONE, 469 Grand View St., Los Angeles, Calif.
MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.
MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.
ANNA W. WHITLOCK, 1100 Hurley Ave., Fort Worth, Texas.

Information and Booklet Upon Request

JOHN POWELL



IF YOU SEE IT IN The Sun—

"John Powell seems most emphatically to have come into his own. It looked like a full house which heard him, the audience surrounding him on the stage, too. His printed program included none of his own compositions, but went the dutifully romantic path of Beethoven, Schumann, Chopin and Liszt. This he played in his characteristically intellectual way, for it chanced to be among his top-notch days, and he imbued it justly and keenly with his own personality. Mr. Powell has a large sum of technique to command. He is wholly flashing when he comes to such a fantasia as the 'Don Giovanni' of Liszt. And Schumann and Chopin show him no less a poet. His readings are the readings of a vigorous appreciator, an understanding experimentalist. Often they are remarkably brilliant."

—GILBERT W. GABRIEL in
The Sun, October 23,
1922.

—IT'S SO!

Management
LOUDON CHARLTON
Carnegie Hall, New York
STEINWAY PIANO

DETROIT SYMPHONY OPENS NEW SEASON

Olga Samaroff, Jeanne Gordon and Crimi Heard—
Russian Opera Series

DETROIT, Oct. 28.—The musical season is definitely under way. Orchestra Hall opened its doors for the first concert of the Detroit Symphony on Oct. 19 and Mr. Gabrilowitsch was loudly and spontaneously acclaimed upon his entrance. His program was wisely chosen and would have been considered a bountiful treat if it had consisted only of the C Minor Symphony of Brahms. Mr. Gabrilowitsch always projects Brahms' music with broad understanding, and last week he achieved results more remarkable than usual. The personnel of the orchestra has been vastly strengthened this year and its tone has gained in sonority.

The Overture to "Oberon" led off the season and the "1812" brought the program to a thrilling, crashing close. Olga Samaroff, the soloist for the pair of concerts, was at her best. In the florid portions of the A Minor Concerto of Schumann she demonstrated brilliant technique and in the subdued passages her tone was glowing and full of color. Mme. Samaroff was recalled many times.

There was a festive air in Orchestra Hall on the evening of Oct. 17, when Jeanne Gordon returned to her former home to give a recital with Giulio Crimi. A large audience greeted the two artists and clamored for innumerable encores. The opening groups of songs were well sung and highly interesting, for they displayed many phases of the art of the two singers, but features of the program were scenes from "Carmen" and "Trovatore," the former in costume. Miss Gordon drew a subtle picture of *Carmen* and achieved fine and forceful dramatic climaxes. Mr. Crimi increased his popularity by his work in these operatic scenes. Guy Bevier Williams of Detroit played a piano group extremely well and added an extra. He also provided accompaniments for the two artists. This concert was presented by Mrs. Charles F. Hammond and Alma Glock and was one of the most delightful of the early season.

Detroit has never witnessed productions more unusual than those of the Russian Opera Company at Orchestra Hall. This series, under the local management of the Detroit Concert Direction, opened last Saturday evening with "The Snow Maiden" and has proved so successful that two extra performances will be given, making a total of ten. The company has made an excellent impression and the chorus, in particular, has been accorded high praise. There have been several fine individual performances, none greater than that of Jakob Lukin, who gave an electrifying portrayal of the title rôle in Rubinstein's "Demon." The men's voices seem to be of a more ingratiating quality than the women's, but several of the latter have scored successes, among them Valja Valentynova and Emma Mirovitch. Possibly the most satisfactory performance of the week was "Eugene Onegin," with Vladimir Radeeff in the name part. This melodious work was excellently sung and dramatically acted and won a vociferous ovation. One of the most artistic features of the week was the work of the ballet in "Russalka." "Rigoletto" was given on Monday evening, with Gabriel Chirjanowski as the hunchback. The one weak spot in this series of operas has been the orchestra, which, because of its meagerness, can in no way do justice to the rich scores. The series of operas was immensely popular and its success will fully warrant the annual presentation of this company.

The Sunday noon symphony concerts, which gained so much popularity at the Capitol Theater last year, have been resumed and continue to attract large crowds. Marcus Kellerman was heard as soloist last Sunday and won much applause.

The Maier En Route for San Francisco

Guy Maier, who has been on tour of Australia with Lee Pattison in their two-piano recitals, has sailed with his wife for San Francisco, which port he will reach early in November. Mr. and Mrs. Maier spent some time in Honolulu, where each was heard in recital. Upon their arrival in this country Mrs. Maier will act as accompanist for Marguerite

D'Alvarez, contralto, on her Pacific Coast tour during the months of November and December, and Mr. Maier will appear in recitals with Mr. Pattison in the West.

MARTINELLI OPENS ROCHESTER SEASON

Wendlings in Chamber Music
Concert—Oscar Thompson
Gives Lecture

By M. E. WILL

ROCHESTER, N. Y., Oct. 30.—Giovanni Martinelli, tenor of the Metropolitan Opera, assisted by Lydia Civetti, soprano, and Salvatore Fucito, accompanist, appeared in recital at the Eastman Theater on Oct. 25, the first event of the Paley Concert Course. The beauty and luxuriousness of the new hall gave added significance to an auspicious opening of the season. Mr. Martinelli was in fine voice and was received with marked favor. Both he and Miss Civetti, whose high soprano tones are of good quality, had to respond to many encores. Mr. Fucito was a sympathetic accompanist.

The Wendling String Quartet was heard on Oct. 24 at Kilbourn Hall in the second event in the Tuesday Evening Chamber Music Series conducted by the Eastman School of Music and gave a finished interpretation of Haydn's Quartet, Opus 26, No. 5; Schubert's posthumous D Minor Quartet and Beethoven's Opus 18, No. 6. The hall was filled and the artists were given a very warm reception.

A lecture on current musical events by Oscar Thompson, of MUSICAL AMERICA's editorial staff, opened the Tuesday musicale season on the morning of Oct. 24. Mr. Thompson, who was introduced by Mrs. Edward W. Mulligan, president of the club, reviewed the musical situation in this country and Europe, and in alluding to the ultra-modern school, pleaded consideration for it by music-lovers. He prophesied a great development in out-of-door music. Mr. Thompson was cordially applauded. The lecture was preceded by organ solos ably played by the organist of the Eastman Theater, Deszo D'Antalfy.

Luella Meluis to Sing in the East and South After Chicago Concert



Luella Meluis, Coloratura Soprano

LUELLA MELUIS, coloratura soprano, who returned early last month from a period of study with Jean de Reszke in Europe, will give her first recital of the season in Orchestra Hall, Chicago, on Nov. 7. Her appearance upon this occasion may be traced directly to her two successful appearances at the North Shore Festival in Evanston last May, when she sang the soprano rôles in "Stabat Mater" and "Swan and Skylark." This concert will be followed by a recital in La Crosse, Wis. The singer will make a tour of the South in January, filling engagements in Hagerstown, Washington, Richmond, Newport News, Greensboro, Winston-Salem, Raleigh, Charlotte, Nashville, Atlanta, Jacksonville, Tampa, Miami, and other cities. She will also give a recital at the Brooklyn Academy of Music, and will sing three or four times in New York.

The NEW YORK STRING QUARTET

(Founded, 1919, by Mr. and Mrs. Ralph Pulitzer)

OTTOKAR CADEK,
First Violin

JAROSLAV SISKOVSKY,
Second Violin

LUDVIK SCHWAB,
Viola

BEDRICH VASKA,
Cello

After the first New York subscription concert of the New York String Quartet, on October 26, in Aeolian Hall, the reviewers welcomed this ensemble group as an important addition to the musical life of the country:

"The performance of the new organization was very warmly received by a large audience. The artists showed admirable spirit and intelligence in their interpretations."—*Herald*.

"The new quartet has a future. The players have fine tone and color, their balance is excellent and their sense of design and grasp of musical content is exceptional. Their performance last night gave evidence of careful preparation, for they played with delightful flexibility and unanimity of intention."—*World*.

"This foursome proved by the test of Haydn and Beethoven that they already belong to the elect, the inner circle of chamber music, as it were. In presenting an unfamiliar quartet by Vitezslav Novak they added to their prestige."

"The New York String Quartet should find an enthusiastic public both for the finesse of their playing and for the musical worth of their offerings."—*Evening Mail*.

"The Quartet is a rather brilliant addition to the town's musical life. It plays with immense energy and drive. It gives chamber music stir and life, the things it needs perhaps more than anything else. A Haydn quartet, which opened the programme last night, was done, for instance, so that the spirit of the old master seemed still to be pulsing through his music."—*Evening Journal*.

"The balance was delicately adjusted and the effect bespoke a unity that three years' practice together have achieved since the foundation of the group by Mr. and Mrs. Ralph Pulitzer."—*Sun*.

"The performance of selections by Haydn, Novak and Beethoven was notable for vitality, color and smooth cooperation."—*American*.

"The New York String Quartet, founded by Mr. and Mrs. Ralph Pulitzer, made its first public appearance at Aeolian Hall last night and gave promise of justifying its friends' predictions of a brilliant future."—*Globe*.

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NEW YORK, NOVEMBER 4, 1922

MRS. LANIER'S VIEW OF MUSIC AND ITS POPULARIZATION

ALTOGETHER stimulating are the views expressed by Harriet Lanier, the president of the Society of the Friends of Music, in the article, "Is New York a Real Music Center?" which appeared in the last issue of MUSICAL AMERICA. If it had failed to present points on which there are certain to be fundamental differences of opinion, it would have been neither so interesting nor so timely. It may tend to clarify thought as to some of those expressions of opinion which at first blush one reader may hasten to indorse, and which another may decry as subversive to the normal progress of America's music.

That in the arts, qualitative considerations outweigh the quantitative, is agreed upon by virtually every one who thinks in the terms of art. But even in the dictum that New York has too much music, which every concert habitué is apt to repeat glibly as if it were a settled fact, there is need for a little more pondering as to what this assertion means. Indubitably, there is too much music in the concert halls, for those who are the usual concert-goers. But for the millions who are not among the limited number reached by these events, there is little or no music. Here is seen something of a conflict between that music which is for the few—opera, orchestra, chamber and choral concerts, and individual recitals—and that which, whatever its relative plane of merit, is for the untutored masses, such as provide the audiences for the summer band concerts.

Mrs. Lanier's able argument, when reduced to its quintessence, is against the popularization of music.

From this, it need not be construed that she would limit or curtail those activities designed to reach the masses. But she does see in the effort to make the art of music "popular," a menace to art standards. "Great art," she declares, "is never popular." And since there is always money to be made out of what is popular, the serpent of commercialism is coiled about this popularization. "The fatal wish to please," which is attended by perhaps an equally fatal wish to capitalize and an "unholy love of mediocrity" are evils which summon forth to battle those who think chiefly of art standards or of "an ideal of perfection."

This, of course, is the pure art view. Not so many years ago it would have been accepted with fewer questionings than it will be to-day. Much as those who cling to older ideas have resisted efforts to place the arts on a more humanitarian and less essentially intellectual or cultural plane, their own views have, in many instances, undergone a change. Something of the idea that "mediocre" music for the masses is of more importance than an ideal of perfection for a limited number, has impregnated—perhaps contaminated, according to the point of view—virtually every one. So, when Mrs. Lanier speaks of that happy day "when the public has been educated, or rather acquainted, from on top rather than from the beginning upwards," there is at once a turning over in the mind of the frequently expressed and generally accepted dogma that music must come up through the people, rather than be presented to them on a silver platter by those who are, by reason of their superior attainments, not essentially of the people.

There is always the danger of misconstruing the argument of one who seemingly speaks for the few as against the many, since in so many instances the goal is to bring the many to the more fortunate estate of the few. The question, then, is one of means and not of ends.

It is true enough that we hear too little that approaches the ideal of perfection; that too often personality and other extraneous elements cause reactions contrary to the highest standards; that New York lacks some of the essentials of a true music center; but it is to be doubted whether the shortcomings of the mass, or the pitfalls of popularization, need impair the idealism of organizations which are not conducted for the mass, but for the epicure.

The mass movements, unless our latter day theories are wrong, will tend ever and ever toward better music. They represent education by evolution. Even if there is no eventual reconciliation of the popular with the essentially artistic, there will always be room for the two to exist, side by side. After all, the highest and the lowest music are expressions of the same art and fill the same need. The line between good and bad will remain a doubtful one, and always largely an expression of personal or group opinion. Musically, New York can be made more nearly what Mrs. Lanier and others of the highest ideals would have it; but this need not be at the expense or to the discredit of the popularization of art.

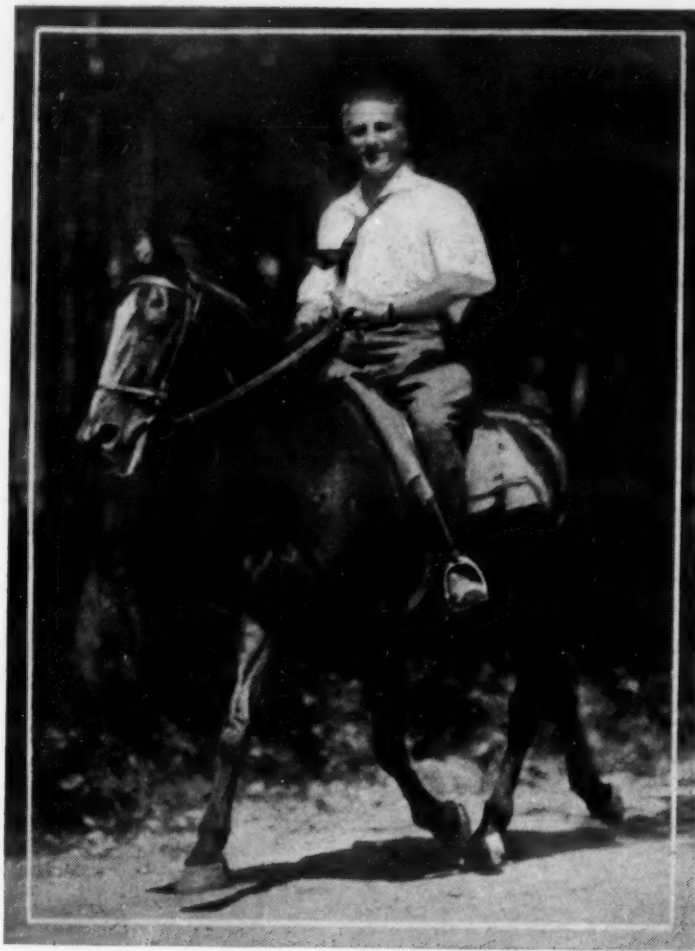
MUSICAL ESPERANTO

SOPHISTICATION, eclecticism, cosmopolitanism and now modernism have lifted dragon-like heads in menace to music that springs from the soil. This is the burden of an engrossing article on the trend of music in Spain which appears in this issue. In its higher forms, Spanish music is corrupted by Gallicism, in its lower by Americanism. But the inherent vitality of Spanish tunes and Spanish rhythms is reassuring. There is perhaps more of dabbling than of devouring in the efforts of contemporaneous composers to use idioms other than the national ones, and to change the musical language of the Iberians from Hispanic to Esperanto.

THERE is still room for more American compositions on the programs of the New City Symphony, according to its manager. The Philharmonic, too, is to lend encouragement by giving Mr. Hadley leeway to produce the works of his confrères. From some one of those who have been delving into composition with little thought of reward, ought to come a really first class work. What the American composer needs most to-day is not so much an opportunity as a smashing success.

THE name of Alexander Glazounoff can now be added to the list of composers who have been announced for American tours but who forebore.

Personalities



Lazar S. Samoiloff Forsakes His Studio Temporarily for the Bridle Path

In leisure hours Lazar S. Samoiloff often indulges in equestrianism, and the baritone and voice teacher recently passed a belated vacation at Naples, Me., where his outdoor recreation included a daily ride over pleasant roads.

Marinuzzi—Gino Marinuzzi, formerly artistic director of the Chicago Opera Association, has been engaged for the season of opera at the Teatro Regio, Turin.

Fauré—Eulogies of Gabriel Fauré by Maurice Ravel and Florent Schmitt appear in the latest issue of *Le Revue Musicale*, which is exclusively dedicated to the veteran French composer.

Freund—"From Harp to Harpsichord," an interesting essay by Karl Freund on the history and decoration of stringed instruments prior to 1775, was published in a recent number of *International Studio*.

Koshetz—Alexander Koshetz, conductor of the Ukrainian National Chorus, recently led his singers in an impromptu program for Mrs. Harding given from the White House lawn. The choristers sang "America" and native numbers.

Miserendino—Artistic accomplishments mark to an unusual degree the family of which Illuminato Miserendino, violinist, is a member. His brother, Vincent, sculptor, has lately completed a bronze statue of the late Theodore Roosevelt.

Christiansen—Honorary membership in the Minnesota Music Teachers' Association was recently conferred upon Dr. F. Melius Christiansen, conductor of the St. Olaf Choir. This was the first such honor to be accorded by the Minnesota body.

Kingston—The rôle of landowner and agriculturist is one that especially becomes Morgan Kingston, tenor of the Metropolitan. He has recently purchased a large wheat farm in Alberta, Canada, where he leads the simple life preparatory to resuming his operatic work. Mr. Kingston is preparing two new Wagnerian parts, *Tristan* and *Tannhäuser*.

Casella—Although not an aspirant to the title of globe-trotter, Alfredo Casella, in his dual capacity of composer and pianist, has visited a record number of European capitals since the spring. By midseason his itinerary will have included Vienna, Berlin, Prague, Paris and Rome, and New York will be added to this list early in the new year.

Garden—Franco Alfano, composer, has asked Mary Garden to create the title-rôle in his new opera "Sakuntala," according to a dispatch to the *Chicago Tribune*. Mr. Alfano, who is director of the Bologna Conservatory, was one of the guests at a dinner given by Miss Garden at the Café de Paris in Monte Carlo, before she left to return to Paris and New York.

Ditson—In a résumé of the progress of music publishing in America, the *National Magazine* for October pays a tribute both to the founder and to the present head, Charles H. Ditson, of the Oliver Ditson Company, publishers of the Musicians' Library. Music, says the writer, "ridiculed and shunned by the early colonists as an evil thing, entered America through the church."

Chaliapine—Interviewed recently in London, Feodor Chaliapine described his debut into the world of music accomplished at the age of six. The landlord of his parents' apartment was also the leader of a choir, and the future eminent bass insisted upon a hearing for his childish treble. He was engaged, and sang in church during ten years at a fee equivalent to six dollars monthly.

Point and Counterpoint

By Cantus Firmus, Jr.

Fitting the Crime

"THE Piano-Organist, he never would be missed!" sang Ko-Ko, droll dilettante of the snickersnee. We are sometimes tempted to make up a musical proscription list similar to that of that Gilbertian executioner. We should be a bit lenient. Instead of lynchings, cranium crushings by the elephant heel route or simple electrocution, humaner penalties would be devised.

For repeated perpetrations of "Ah, fors' è lui," for instance, we should banish offending youthful coloraturas from the Music Centers during a period of seventeen days. At the end of that time, these might register contrition by giving a program without a cadenza.

Then the youthful pianist who stuffs us with Liszt Transcriptions! (We hesitate here between decapitation and deprivation of the right hand.) We think a suitable punishment would be to make him play the "Rigoletto" Paraphrase, with hands tied, "fingering" entirely with the nose.

The violinist whose repertoire is made up exclusively of Devil's Trills and Scherzo-Tarantelles. Might he not be made to perform them on a double-bass, tucked under his chin?

AND many more. Among those whom we would chastise severely are the following:

1. The Anxious Soul who telephones musical publications concerning the health of Noted Personalities, assumed on too slight circumstantial evidence to be ailing.
2. Writing Persons who keep in hourly touch with their submitted manuscripts on the influence of verdigris upon Verdi.
3. Vocalists who explain that their unevenness of voice on the preceding evening was owing to an involuntary tremolo induced by sight of a terra-cotta hair-ribbon.
4. The auditor who announces not inaudibly to her neighbor at the concert: "I know this, my dear! It's the song Grace sang at a little gathering at Mrs. Jones' three months ago next Monday. Grace has a grand voice. I tell her she ought to have it cultivated. . . . There! Didn't you like it?"

A Modernist's Complaint

I CANNOT sing the Old Songs—
Giordani, Schubert, Brahms:
My ultra bosom longs
For Schönberg's crass alarms!
I cannot sing the Old Songs
That once were dear to me.
Bach's ditties tire my lungs.
Whole tones my fare shall be!

Stray Sparks

STOKOWSKI has discovered a "novelty" in the "William Tell" Overture of Rossini. We have always contended that the classics are neglected.

A GIRL violinist, according to report, has renounced an inheritance of \$100,000 in order to marry according to her wishes. But then good husbands come high.

POST-REVOLUTIONARY Russia has taken the Czar out of Glinka's "Life for the Czar." Speaking of Hamlet without the Dane, will they now have the chorus suffering hallucinations in "Boris"?

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Concerning Oscar Weil

Question Box Editor:

Do you or any of your readers know the dates of Oscar Weil's connection with "The Bostonians," and the places and dates of any of the premières of any of his operas given by "The Bostonians"? Mr. Weil died here a few years ago and his friends are establishing a scholarship at the University of California in his honor and are planning a biography of him. J. M. F.
San Francisco, Cal., Oct. 28, 1922.

We have been unable to locate any data concerning Mr. Weil, but the query is published in the hope that some of our readers may come to the writer's assistance. Anyone having facts concerning Mr. Weil is requested to send same to Jessie M. Fredricks, Music Department, Public Library, San Francisco, Cal.

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The Two Manons

Question Box Editor:

Kindly publish the dates and places of first performances of Puccini's "Manon Lescaut" and Massenet's "Manon," giving casts if possible, also the first American performances with casts. L. B. H.
Richmond, Va., Oct. 28, 1922.

Puccini's "Manon Lescaut" was first produced at the Teatro Regio, Turin, Feb. 1, 1893, with Cremonini, Ferrani and Moro in the cast. Its first American production was in English at the Grand Opera House, Philadelphia, Aug.

29, 1894, with Selma Kronold and Augusto Montegriffo. Massenet's "Manon" was first sung at the Paris Opéra Comique, Jan. 19, 1884, with Heilbronner, Talazac and Taskin. First American production, Academy of Music, New York, Dec. 23, 1885, with Minnie Hauck, Giannini and Del Puente.

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Absolute Pitch

Question Box Editor:

Just what is meant by "absolute pitch"? X. X. X.
Easton, Pa., Oct. 28, 1922.

The term is generally used to mean a keen sense of pitch which enables the possessor to determine the name of a note or the tonality of a piece without referring to an instrument. Theoretically, the term means the number of vibrations per second of any given tone.

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Pronouncing "Mefistofele"

Question Box Editor:

Please publish the correct pronunciation of "Mefistofele." A. B.
New York City, Oct. 28, 1922.

"Meff-iss-taw-fay-lay," accented on third syllable.

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Copyrighting Compositions

Question Box Editor:

1. I have several musical compositions, without words. Is it possible to introduce these to a publisher? 2. Would it be safe to do so without having them

copyrighted, or should I have them protected by a notary public? J. G.
New York City, Oct. 28, 1922.

1. Yes, but it is impossible to give advice on the subject without knowing the nature of the compositions. 2. You are perfectly safe with the publishing houses in good standing but if you prefer to copyright your works, this is not done through a notary but by writing to the Register of Copyrights, Congressional Library, Washington, D. C., for a blank application for copyright, which will be sent you with full instructions how to proceed.

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Steadying the Voice

Question Box Editor:

I am a college student and at present am studying piano but plan to take singing next semester. My voice is shaky

and lacks volume. Could you suggest some exercises that will make my voice steadier and larger? L. B.

Olivet, Mich., Oct. 28, 1922.

It is difficult to prescribe cures for vocal defects from a distance, but the following exercise, if practised carefully and diligently, will do much to improve your singing. Take a tone in the middle of your voice, one that is comfortable and easy, attack it mezzo-forte and sing it as long as you can without letting the volume decrease. As soon as you feel you cannot hold it with the same volume any longer, stop. The object is this: If the volume is to remain constant, as the breath diminishes, the muscular pressure must increase. This will give you greater control of your breath, lack of which is probably largely responsible for your troubles.

Contemporary American Musicians

No. 248
John Doane

JOHN DOANE, pianist, organist and accompanist, was born in Randall's Grove, Ohio, Sept. 5, 1886. He studied piano with his mother until the age of fifteen and with Henry Purmort Eames and Wilson G. Smith after that. At the age of sixteen he also began to study organ with Dr. George W. Andrews of the Oberlin Conservatory.



John Doane

Mr. Doane attended Colorado College, Colorado Springs, where he was college organist and organist at the First Congregational Church. After completing his sophomore year he went to Oberlin College, Oberlin, Ohio, where in 1909 he received the degree of Bachelor of Arts, with a membership in Phi Beta Kappa. The following year he was awarded the

degree of Bachelor of Music from Oberlin Conservatory and an instructorship in organ and theory, which he held until 1912.

Leaving the Conservatory, Mr. Doane proceeded to study concert repertoire with Edwin H. Lemare on the Isle of Wight, and with Charles M. Widor in Paris, returning to accept the post of director of the organ department, Northwestern University School of Music, Evanston, Ill. In the spring of 1918 he enlisted in the navy, serving for ten months and organizing the Great Lakes Concert Quintet, which toured the country for the Navy Relief Society and accompanied President Wilson to the Paris Conference.

Since his release from the navy, Mr. Doane has held the post of organist and choirmaster of the Church of the Incarnation, New York. He teaches in New York and San Diego, Cal. He has played in recital throughout the country and appeared at the Panama-Pacific Exposition. He gives a series each year on the Balboa Park open-air organ, San Diego, and has accompanied Tilly Koenen, Herbert Witherspoon, Reinald Werrenrath, Charles Hackett and others.

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FORM NEW CHORUS FOR PEORIA, ILL.

Organize Glee Club—Visiting Artists Heard—Music Bureau Planned

By Helen Harrison Mills

PEORIA, ILL., Oct. 28.—A choral body for this city is in process of formation, under the leadership of Franklin Stead, director of the music department of Bradley Polytechnic School. This mixed chorus will be heard in numerous concerts. A men's glee club of students of the school is also being organized under the leadership of Kenneth Stead, head of the voice department.

In the opening program of the Amateur Musical Club Frances Ingram, contralto, and Riccardo Martin, tenor, were presented at the Shrine Temple on Oct. 13. Mr. Martin's singing of arias from "Manon Lescaut" and "Pagliacci" and Miss Ingram's performance of "Amour Viens Aider," from "Samson et Dalila," were particularly well received, as was also the duet, "Ai Nostri Monti," from "Trovatore." Both artists were obliged to give a number of encores.

The two days' session of the newly organized State Music Merchants' Association, held in Peoria on Oct. 16 and 17, at the invitation of Charles C. Adams, president, was attended by a large delegation of music dealers of Illinois. Attention was given to three major activities, namely, a bureau for the advancement of music to work in co-operation with the public schools and music clubs, a "Better Music" project, for putting the business on a higher plane of ethics, with the elimination of fake advertisements, and an extension department for working up a large membership. A silver loving cup is to be given the person bringing in the greatest number of members during the year.

Sigmund Spaeth of New York made an address on "The Common Sense of

Music." Other speakers were Homer J. Buckley of Chicago, vice-president of Steger & Sons Piano Company; C. E. Byrne of Chicago and George W. Allen of New York.

John Philip Sousa and his band gave

HAIL HERTZ FORCES IN SAN FRANCISCO

Symphony Opens Season with New Members—Recital by Macbeth

By Charles A. Quiltzow

SAN FRANCISCO, CAL., Oct. 28.—The San Francisco Symphony opened its season with a concert in the handsome new Curran Theater, on Oct. 20. The program comprised the Brahms C Minor Symphony, the second "Mephisto" Waltz of Liszt, and Stravinsky's "Fire-Bird" Suite. Alfred Hertz was cordially greeted and there was an outburst of enthusiasm at the close of a particularly fine performance of the Brahms work. Flowers decked the front of the stage, recalling memories of the final ovations of last season.

The orchestra, despite numerous changes in personnel, played with a degree of unanimity hardly to be hoped for at an opening concert. Mr. Hertz's rearrangement of the seating—the cellos and second violins exchanging places, and the woodwind and brass being grouped in the center—seemed to bring an improved tonal balance. The admirable acoustics of the theater contributed to the enjoyment of the concert. Louis Persinger, L. W. Ford and Walter Ferner, recently returned from appearances with the Chamber Music Society at the Berkshire Festival, were at their accustomed posts. Changes in personnel include the addition of A. Vendt, Jr., and M. A. Salinger to the percussion sec-

tion, and the engagement of Gyula Ormay as pianist. The Alice Seckels series of Matinée Musicales programs was opened with a recital by Florence Macbeth, under the management of Selby C. Oppenheimer, at the St. Francis Hotel on Oct. 23. The singer was enthusiastically greeted. George Roberts was accompanist, and gave several piano solos.

The Thursday morning program of the San Francisco Musical Club was given at the Palace Hotel, on Oct. 19. Kurt von Grudinski, with Henrik Gjerdrum as accompanist, and Mrs. Ashley Fauli, with Uda Waldrop at the piano, gave groups of songs. Numbers by Bach, Beethoven and other composers were played by Eva M. Garcia, pianist. Dorothy Dukes was heard in cello solos, with Mrs. Martha Dukes Parker as accompanist. Mrs. John P. Coghlan was chairman of the program committee.

Ingeborg Lacour Torrup of the faculty of the Ada Clement Music School appeared in a dance recital at the Plaza Theater on Oct. 22. Ruth Bates, soprano, was heard as soloist with the California Theater Orchestra on Oct. 22, singing Verdi's "O Don Fatale."

MONTREAL GREETSSAN CARLO OPERA

"Aida" Under Peroni's Baton Opens Engagement—Concert Audience in Overcoats

By Harcourt Farmer

MONTREAL, Oct. 28.—The San Carlo Opera Company opened its annual Montreal engagement engagement on Oct. 23, with a performance of "Aida," in which fine work was done by Manuel Salazar, Léon Rothier, Maria Escobar and Stella DeMette. Carlo Peroni was an able conductor. The audience gave the artists an ovation at the end of the opera. J. A. Gauvin is managing the San Carlo forces, as in previous seasons.

Careless management rather marred the big benefit concert given under the auspices of the local Sons of England Benefit Society in the Mount Royal Arena on Oct. 21. The arena, built for outdoor games and skating, was so cold that the auditors were compelled to wear cloaks and overcoats. Moreover, the acoustics of the place proved to be very bad. Despite the severe disabilities, the soloists of the evening, Mrs. R. J. Needham, soprano, and Merlin Davies, tenor, sang well, and were vigorously applauded. The Grenadier Guards Band, conducted by J. J. Gagnier, was heard in a well-played program of modern English and French music and the "Tannhäuser" Overture.

The position of leader of the Old Country Choir, left vacant by the sudden death of Mr. McCreary, has been taken by S. R. Cross.

GANZ IN ST. LOUIS WITH NEW SCORES

Makes Ready for Opening of Orchestral Season—Sousa's Band Heard

By Herbert W. Cost

ST. LOUIS, Oct. 28.—Rudolph Ganz, conductor of the St. Louis Symphony, arrived in the city this week and immediately took up the work of getting the orchestra together for rehearsals. The first concert will be given on Nov. 5. "I took the opportunity to examine a perfect mass of new music while abroad this summer," he said, "and we now have many new works on our shelf which will be given a hearing during this and next season. I am highly pleased with the outlook and the progress made by our new manager, Mr. Macmillen." Subscriptions are far ahead of last season. The season here was opened on Oct. 22, when John Philip Sousa and his band appeared in two concerts at the Odeon. It was also the first attraction of the season presented by Elizabeth Cueny. The assisting soloists were Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and Winifred Bambrick, harpist.

Michel Gusikoff, concertmaster of the St. Louis Symphony, furnished the principal musical attraction last week at the New Grand Central Theater. The Skouras Brothers, who operate the big theater, have been constantly providing a high-grade musical entertainment in conjunction with the pictures.

The Catholic Women's Association Chorus of 100 voices made its first public appearance on Oct. 23, under the leadership of Mrs. Hester Mullen, with John Rohan and Theodore Westus as soloists.

COURBOIN OPENS SERIES

Scranton Hears Belgian Organist—Ukrainian Choir Gives Concert

SCRANTON, PA., Oct. 28.—Under the auspices of the Chapter of Northwestern Pennsylvania of the American Guild of Organists, Charles M. Courboin, who recently took the position of organist of the Hickory Street Presbyterian Church, gave the first of a series of private recitals on the afternoon of Oct. 15 at the church. The organ, designed by Mr. Courboin himself, is in many ways quite unusual. The guests included practically every organist in the vicinity and many organ pupils. The program given without notes included works by Bach, Schumann, Franck, Lotti, Grasse and, in conclusion, Franck's "Pièce Héroïque." Ellen M. Fulton, dean of the local chapter, announced Mr. Courboin's program.

The Ukrainian National Chorus, Alexander Koshetz conductor, appeared in concert at the Town Hall on Oct. 16 before a capacity house. Oda Slobodskaja was the assisting artist and was warmly applauded in an aria from "Russlan and Ludmilla," by Glinka, and other numbers. The chorus received a great ovation.

C. P. SICKLER.

Florence Macbeth on Thirty-Weeks' Tour

Florence Macbeth, coloratura soprano, is now upon a coast-to-coast tour of thirty weeks, during which she will sing in practically every state in the Union. In a recent program in Oakland, Cal., she was obliged to sing twelve extra songs. George Roberts is her accompanist.

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GEORGE E. PATTEN
Secretary

Erna Rubinstein Will Play New Works by Hubay in Her Recitals This Winter

RETURNING to the United States for her second concert tour on the liner Rotterdam last week, Erna Rubinstein was shortly thereafter "at home" to visitors at her New York hotel. The sixteen-year-old violinist, seconded by her mother, who travels with her, asserted that her summer had been a pleasant one indeed. A concert tour in Holland was interspersed with cycling, which the youthful artist declared "she did whole days" while in the level Netherlands.

First, however, Miss Rubinstein visited Vienna. "For just a week or so," she declares, "because conditions were really so bad! One paid 2000 kronen to ride in the street cars, and to hire an orchestra for a concert it required 11,000,000!"

"We passed many weeks as the guests of Jenő Hubay, my teacher, who is married to a Gräfin, and has a castle in Czecho-Slovakia. He composed some numbers especially for me, among which is a work for violin and orchestra, 'Czardas-Szene,' the orchestral parts of which he has not yet sent me, but which I should like to play this season. Several shorter new numbers by Hubay will be included on my recital programs."

During the greater part of the summer, Miss Rubinstein remained in Budapest, her "home" city. Here there were a number of musical personalities known to America, among them Jan Kubelik, who, with his family, passed the summer at Margaretten-Insel, near the Hungarian capital. In Holland the artist played as soloist with the Concertgebouw Orchestra, under Mengelberg, on the tour of that organization. In Rotterdam, she relates, she met Mme. Charles



Photobroadcast—Bain News Service
Erna Rubinstein, Violinist, Arriving in New York Harbor with Some European Pets

Cahier, contralto, an old friend. They attended each other's concerts.

Pleasure at being back in this country was expressed by Miss Rubinstein, who declared that she liked "the high buildings, the tall mountains." She states that she has advised Hubay to come to the United States, and that he may do so. Her extensive concert tour under the Mayer management will be opened with a recital in St. Louis on Nov. 6. She will be heard in her first New York program on Nov. 17.

R. M. K.

SAMINSKY BACK IN N. Y.

His Second Symphony to be Played Here by Mengelberg

After a six months' sojourn abroad, Lazare Saminsky, the Russian composer, returned to New York last week and resumed his work for the winter. This comprises his teaching of composition and orchestration according to the precepts of his master, Rimsky-Korsakoff, and song interpretation. Among those who studied with him last season were many well-known composers, conductors and singers.

While abroad, Mr. Saminsky attended the rehearsals of the Concertgebouw Orchestra in Amsterdam, where Willem Mengelberg was preparing the Saminsky Second Symphony for performance in Amsterdam. Mr. Mengelberg has informed Mr. Saminsky that following the première of the symphony in Amsterdam he will give the work its first American hearing with the New York Philharmonic in New York next March.

In Paris Mr. Saminsky gave two lectures at the Ecole Normale de Musique, one on "The Younger Generation of American Composers" followed by a program of works by Frederick Jacoby, Deems Taylor, Marion Bauer, A. Walter Kramer, Carl Engel, Richard Hammond, Emerson Whithorne and Alexander Steinert, noticed in MUSICAL AMERICA last week, and one on "The Music of the Oriental Peoples of Russia," illustrated by songs sung by Sonia Portougaloff, followed by a program of Mr. Saminsky's compositions, including piano pieces and songs. The singers were Mlle. Portougaloff and Mr. Alexandrovitch and the pianist A. Tcherepnine.

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The College of the Sacred Heart at Manhattanville, through its music department, the Pius X Institute of Liturgical Music, has inaugurated a series of teachers' normal classes for the expansion of the Justine Ward method of teaching music. The program, heretofore confined to voice, has been expanded this year to include the violin, harmony, analysis of music and the history and

psychology of education. Instructors include Mother G. Stevens, who directs and supervises all classes of the Ward method and instructs the violin classes. Mother Stevens is a former pupil of Charles Martin Loeffler. Benedict FitzGerald gives the course in musical analysis, Achille Bragers instructs in harmony and M. Mary Ahern directs the course in the history and psychology of education.

In collaboration with Rev. J. B. Young, S. J. of the Church of St. Francis Xavier, New York, Mrs. Justine Ward perfected the system which has now been in use over five years and has spread with great rapidity from its center at the Pius X Institute of Music at the College of the Sacred Heart. At the center teachers are trained to carry on the work, and in large measure this training has been aided by means of the summer extension courses for teachers in many of the large cities of the country, from Winnipeg to Florida and from Maine to California. Hundreds of teachers have received certificates and college credits, and the number of school pupils whom they in turn will instruct will total nearly a million.

Maximilian Rose Starts on Tour

Maximilian Rose, the Russian violinist, has been solidly booked for a tour of seventy-five concerts in cities throughout the West. He opened his tour on Oct. 16 at Great Falls, Mont. Among the States included in his itinerary are Idaho, Texas, Washington and Oregon.



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CHOIRS COMBINE IN WORCESTER CONCERT

Scandinavian Music Sung by Three New England Organizations

By Tyra Liendberg Fuller

WORCESTER, MASS., Oct. 28.—Three Scandinavian male choruses from Boston, Providence and Worcester, delighted an audience estimated at 1500 in Mechanics Hall on Oct. 11. The occasion was the first annual concert in this city by the recently formed Triangle Male Chorus, composed of the Verdandi Singing Society of Providence; Harmonic

Singing Society of Boston, and the Worcester Male Chorus. The singers were assisted by Marie Sundelius, soprano; Arthur Carlson, baritone; Sigurd Benson, bass, and Walter W. Farmer, organist. The accompanists for the soloists were Mrs. Dudley T. Fitts and Walter L. Magnuson.

It was the second appearance of the Worcester Male Chorus since its organization in the fall of 1921 by Ernest Francke, conductor, and it showed great progress. Mr. Francke's ability as a leader was recognized when he was made conductor-in-chief of the American Union of Swedish Singers.

Among the composers represented on the program were Alfven, Grieg, Norén, Lindh, Beckman, Rangstrom, Sjögren, Kuhn, Eklöf, Kremser and Borg. Particularly interesting was Lindh's "Bröllops-Stass," given by the entire chorus. Mme. Sundelius was warmly applauded

in Charles Gilbert Spross' "Will o' the Wisp," and an encore, "Fjorton ar tror jag visst att jag var," a song familiar to nearly every person of Swedish origin.

Leading the visiting choruses were Oscar Ekeberg of Providence and Alfred Strobeck of Boston. The concert was followed by a banquet arranged by members of the Worcester organization for the visiting singers at Svea Gille clubhouse at Lake Quinsigamond.

The music clubs of the Worcester Polytechnic Institute have begun their season's work. The glee club has a new conductor, William Mitchell, a former member of the Harvard Glee Club and at present a member of the quartet of Grace M. E. Church. The band has begun rehearsals under R. B. Swallow, while the Tech Orchestra is well under way, led by R. E. Bateson.

Officers of the Tech Musical Association this year are: R. B. Swallow, president; P. J. Robinson, vice-president; C. C. Tucker, secretary; D. J. Minott, treasurer and A. K. Morgan, general manager.

FEATURE DANISH SONGS

Werrenrath in Grand Rapids Recital—Chicago Artists Appear

GRAND RAPIDS, MICH., Oct. 28.—Reinhold Werrenrath, baritone, included in his program a group of songs by Danish composers sung in Danish at his concert at the Armory on Oct. 11, the first of the Master Artist Concert Course. He announced that he had sung these songs in public only once before, at a Danish singing festival in Chicago at which he had been soloist recently. His singing aroused great enthusiasm among the audience. The Danish composers represented were Carl Nielsen, Hakon Borresen and P. Lange-Muller.

Theodore Du Moulin, 'cellist; Rose Lyon Du Moulin, pianist, and Helen Protheroe Axtell, all of Chicago, gave the first concert of the season for the League of Young Men's Societies of the Christian Reformed Churches of Grand Rapids on Oct. 12 at the Central high school auditorium.

At a meeting of the West Side Ladies' Literary Club on Oct. 11 a program was given by Florence Winterhalter, violinist, assisted by Mrs. C. J. Rademaker and by Leona Brogger, vocalists.

Harriet Story Macfarlane of Detroit, mezzo-soprano, gave a song recital on Oct. 17 at the St. Cecilia Auditorium, with a talk on the relation between paintings and songs. Lillian Lachman Silver was accompanist.

VICTOR HENDERSON.

Engagements for Schumann Heink

Following her appearance at Williamport, Pa., on Oct. 30, Mme. Schumann Heink will continue to fill engagements in Pottsville, Scranton and Wilkes-Barre. On Nov. 14 she will sing in Buffalo, N. Y., and on Nov. 18 she will appear for the Rubinstein Club of New York at the Waldorf-Astoria. Subsequently she will be heard in Uniontown, Meadville, Pittsburgh and New Kensington, Pa., and on Nov. 22 at Youngstown, Ohio.

Ganna Walska Sings in France

Ganna Walska, who has begun a concert tour in France, sang in Paris on Oct. 16, according to a dispatch to the Chicago Tribune, and was warmly applauded. She was scheduled to sing in Limoges and eight other important provincial cities. "I hope Chicago will take my singing seriously," she said to the Tribune correspondent.

Manen to Play with European Orchestras

Juan Manen, Spanish violinist, who will return to America for a concert tour after the beginning of the new year, is scheduled to appear in a pair of orchestral concerts in Amsterdam under the baton of Mengelberg on Dec. 10 and 12. He will also play in Stockholm and Christiania under Schneevogt and will be heard in Switzerland under the conductorship of Volkmar Andrae.

ORCHESTRA FOR MILWAUKEE

Civic Organization Starts Career Under Eppert's Baton—Visit of Sousa

MILWAUKEE, Oct. 28.—Carl Eppert, conductor of the new Civic Orchestra, has chosen Ludvig Wrangell, Milwaukee violinist, concertmaster for the present year. Mr. Wrangell was for many years the concertmaster of a leading orchestra of Christiania, Norway. Mr. Eppert has had applications from a number of cities from players eager to join the new orchestra.

John Philip Sousa led his band in two programs at the Auditorium recently before enthusiastic audiences. Marjorie Moody, coloratura soprano, and John Dolan, cornetist, were among the soloists who reaped abundant applause. The program included favorite marches and groups of novelties.

The Milwaukee Art Institute has inaugurated its series of Sunday musicales for its members, with a program by Adele Strohmeier, mezzo-soprano; Rosamond Witte Smith, pianist, and Edgar Habeck, 'cellist. Miss Strohmeier sang songs largely by French composers and the pianist gave compositions of Brahms, Schubert-Liszt, Cyril Scott and Smetana.

C. O. SKINROOD.

Thelma Given, violinist, will play in Williamsport, Pa., on the Dickinson Seminary Course on Nov. 4.

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People's Symphony Impresses Boston as Improved Orchestral Organization

Initial Program of Season Demonstrates Progress of Emil Mollenhauer's Forces—Monteux Plays Work by Vaughan Williams and Moiseiwitsch Introduces Tcherpnine Concerto—McCormack, Rudolph Bochco, Ruffo, Yvonne D'Arle, Carrie Bridewell, Nedelka Simeonova and Others Heard

By HENRY LEVINE

BOSTON, Oct. 30.—The People's Symphony, conducted by Emil Mollenhauer, opened its third season on Sunday afternoon, Oct. 22, at the St. James Theater. The interest shown by the public during the last two seasons and the auspicious opening this year have dispelled any doubts as to the ultimate survival of this orchestra. There have been precarious days when players and conductor have virtually given their services gratis. The sums divided in the past have been purely nominal. But the determination to see the venture through at all costs has resulted in the establishment of a symphony orchestra to present the best music at nominal prices. Thereby Boston has been the gainer. In return the orchestra is extending an appeal for financial assistance to lighten the burden heretofore borne chiefly by the performers.

Mr. Mollenhauer's opening program consisted of the overture to "The Marriage of Figaro," Beethoven's Fourth Symphony, Strauss' "Fairy Tales," Waltzes, and the ballet music from Massenet's "Le Cid." The benefits of two seasons' work together were plainly evident at this first concert. The musicians played with less apologetic self-consciousness; they attacked with the assurance and authority befitting an established orchestra; and they grasped the composers' intentions and the conductor's wishes with the readiness of seasoned symphonic players. The tonal quality of the orchestra has shown notable improvement in body and color. Better balance between the choirs and greater pliability in interpretation have also been achieved. The nature of the audience, whose rapt attention is an object lesson to the more fashionable assemblies, is indicative of the educational work carried on by the People's Symphony Orchestra.

Moiseiwitsch with Monteux

The Boston Symphony gave its second pair of concerts at Symphony Hall on Friday afternoon, Oct. 27, and Saturday evening, Oct. 28. Mr. Monteux arranged a program of sharp contrasts, the first half being devoted to the refreshing daintiness of Mozart's E Flat Symphony and the serenities of Vaughan Williams' Fantasia on a Theme by Thallis, and the second half to a grandiloquent Piano Concerto by Tcherpnine, and to Liszt's flamboyant "Battle of the Huns." Vaughan Williams' Fantasia, arranged for double string orchestra, consists of beautiful elaborations of an old, quasi-religious theme by Thallis. It was superbly performed by the excellent string sections of the orchestra. Liszt's strident music is not in his best vein; its pomposities sound hollow and its forced clamor overshoots its mark.

Of interest was the first appearance as soloist with the orchestra of Benno

Moiseiwitsch, who introduced the Tcherpnine Concerto here. The work abounds with showy technical display and passages of fearful difficulty, which Mr. Moiseiwitsch surmounted with extraordinary virtuosity. In feeling, the Concerto is typically Russian, orchestrated brilliantly and colorfully. Occasional lyric passages, poetically performed by the pianist, serve as temporary foil to the prevailing tempestuousness.

McCormack Comes Back

John McCormack gave his first Boston concert of this season at Symphony Hall, on Wednesday evening, Oct. 25. It was, incidentally, his first Boston concert since his recent illness, and, as usual, a capacity audience welcomed his return. Mr. McCormack's program contained two arias by Handel, a group of songs by Bridge, Bantock, Rachmaninoff and Franck, a group of Irish folk-songs, and a bracket by Rogers, Kramer, Bridge and Schneider. Only an apparent loss of weight betrayed the recent illness of Mr. McCormack. Vocally he was the same consummate artist. His singing of the Handel arias disclosed those stylistic resources in the treatment of melodic line, in shadings, phrasings and breath control, which have appealed to the vocal connoisseur. For the populace, he sang the many Irish folk-songs in his own inimitable, appealing, yet artistic, manner. Rudolph Bochco played two groups of violin solos with warmth of tone and ardor of interpretation. Edwin Schneider accompanied effectively, and Albert W. Snow assisted at the organ in the performance of César Franck's "Panis Angelicus."

Ruffo Opens Series

Titta Ruffo, baritone, opened the Steinert Series of five concerts at Symphony Hall on Sunday afternoon, Oct. 22. Mr. Ruffo devoted his program entirely to arias from the operas "Dinorah," "Andrea Chenier," "La Favorita" and "L'Africaine." His singing of these was characterized by a robustness of voice and graphic projection which have become typical of his performances. The Monologue from "Andrea Chenier" was admirably sung, with fitting poignancy and dramatic suggestion. Yvonne D'Arle, soprano, who assisted at this concert, sang two groups of songs and joined Mr. Ruffo in the duet, "La ci darem la Mano," from Mozart's "Don Giovanni." Alberto Sciarretti accompanied with distinction, and gave a brilliant solo performance of Liszt's Spanish Rhapsody.

Carrie Bridewell Sings

Mme. Carrie Bridewell, contralto, appeared in a Jordan Hall recital on Wednesday afternoon, Oct. 25. Her program consisted of a group of Italian, a group of English, and two groups of French songs. In these the singer disclosed a voice of warmth and feeling, though not of marked depth. It is a voice thoroughly routinized and authoritatively projected. While Mme. Bridewell sang with dramatic feeling and appreci-

able fervor, she did not convey the subtleties and niceties of imagination inherent in the French songs. Skill in breathing, clarity of diction, and straightforward interpretation distinguished the performance of most of her numbers. Gordon Hampson, two of whose songs were on the program, was a tasteful accompanist.

Recital by Nedelka Simeonova

Nedelka Simeonova, violinist, gave a recital at Jordan Hall on Saturday afternoon, Oct. 28. Her program consisted of Vitali's Ciaccona in G Minor, Mendelssohn's E Minor Concerto, and groups of compositions by Tchaikovsky, d'Ambrosio, Mozart-Kreisler, Sarasate, and Sinigaglia. The concert revealed a violinist of exceptional merit. Miss Simeonova has the temperament and style of the successful concert artist. She possesses a warmth of tone and highly polished technical equipment. Her bow arm is authoritative and resourceful, her fingers are fleet and sure, and her sense of musical values indicate the finished performer. Her performance of the Mendelssohn Concerto was especially noteworthy for finesse of style. Mary Shaw Swain was an admirable accompanist.

Hear U. S. Marine Band

The United States Marine Band, conducted by William H. Santelmann, gave two performances at Symphony Hall on the afternoon and evening of Thursday, Oct. 26. Both programs were devoted to skillfully adapted arrangements for the band of works by Beethoven and Pierre Lacome, Puccini, Tchaikovsky, Strauss, Wagner, Weber, Rimsky-Korsakoff, Sibelius, Delibes, Rachmaninoff and Liszt. The band played with the precision of a well-drilled organization and displayed a flexibility in performance not usually associated with brass bands. Its tonal body was fortunately mellow and susceptible to gradations of shadings and colors. Robert E. Clark was the trombone soloist at the afternoon performance, and Arthur S. Whitcomb, cornetist, at the evening performance.

Pianists Form Association

An association known as the Porter Musical Association has been organized by Mr. and Mrs. Porter, of the New England Conservatory of Music, and ten of their advanced piano students. The officers are: Eunice M. Kiley, president; Caroline M. Tagen, corresponding secretary; Minnie C. Wolk, secretary and treasurer. Meetings are held every month at the Porter Studio. Musical programs are arranged to follow the business meetings. The object is to promote co-operation toward the further-

ance of all lines that will lead to growth and progress in the art of piano playing and in the development of ethical and artistic standards. The pupils of the members of this organization automatically become members of the Porter Musical Association. Later in the season a recital is planned at Jordan Hall.

Students Give Recital

Mme. Duehenna presented two of her advanced pupils, Marion Morgan, mezzo-soprano, and Helen Norwood, soprano, in a recital at Steinert Hall on Tuesday evening, Oct. 24. Both singers sang operatic arias and groups of songs, and showed vocal skill and musicianship in their performances. Miss Norwood substituted capably at short notice for Miss Helen Flanagan, who was unable to appear. Miss Morgan's voice, in quality and development, holds promise of future achievements.

Boston Violinist Resumes Activities After Summer in Europe

BOSTON, Oct. 28.—Emanuel Ondricek, violinist and director of the Ondricek School of Violin Art, returned recently from a trip to Europe, where he was heard in a number of recitals and also as soloist with several orchestras. Mr. Ondricek has reopened his school and will also inaugurate a New York studio in Carnegie Hall. One of his pupils, Ruth Posselt, eight years old, will give a recital in Carnegie Hall on Jan. 10.

Alma Hays Reed and Albert Goldberg Heard

CHICAGO, Oct. 28.—Alma Hays Reed, soprano, and Albert Goldberg, pianist, of the Glenn Dillard Gunn School faculty, gave a concert in the School recital hall on Oct. 17. Mrs. Reed sang numbers by Lully, Halévy, Mozart, Hageman, Downing, Horsman, Reddick and Guion with exquisite taste and velvety smoothness. Dagmar Anderson Herem was her accompanist. Mr. Goldberg was heard to advantage in numbers by Bach-Busoni and Brahms.

Singers and Pianists in North Shore Concerts

CHICAGO, Oct. 28.—Effie Marine Harvey, director of the American Artists' Bureau, presented Florence Brinkman, pianist, and Lazara Laxman, soprano, at the North Shore Hotel Twilight Musicale on Oct. 8. Frieda Weingart, soprano, and Rhea Roach Shelters, pianist, were the soloists on Sunday evening, Oct. 15.

Elsie Raymond, dramatic soprano, will be heard in recital at Aeolian Hall, New York, on Tuesday evening, Nov. 7, under the direction of the Cosmopolitan Music Bureau.

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Panorama of the Week's Events in Musical Chicago

GREET ARTISTS IN SUNDAY CONCERTS

Elena Gerhardt, Gigli and Elman in Full List of Recitalists

By Charles Quint

CHICAGO, Oct. 28.—Elena Gerhardt, interpreter of lieder, made her first appearance in Chicago in eight years on Sunday afternoon in the Studebaker Theater. She sang with sincerity and sympathy, with full appreciation of the meaning of the music, and with a warm human touch which never became over-sentimental. Schubert's "Erlkönig" was given with dramatic force and imagination. Strauss' "Ständchen" was delightful, and Handel's "O Sleep, Why Dost Thou Leave Me?" was also admirably sung. Coenraad V. Bos was a sympathetic accompanist.

Beniamino Gigli, tenor of the Metropolitan Opera, made his first appearance in Chicago on Sunday afternoon in the Auditorium Theater. His artistic finish and genuine temperament gained him immediate favor. Two arias, "Una furtiva lagrima" from Donizetti's "Elisir d'Amore" and "M'appari" from Flotow's "Martha" were sung with perfection of tone and style. Gladys Axman, soprano, assisted Mr. Gigli, and sang in well-schooled voice and with even range. Emilio Roxas was the accompanist.

Mischa Elman, violinist, returning to Chicago after an absence of two years, was greeted by a capacity audience in Orchestra Hall on Sunday afternoon, about two hundred persons being seated on the stage. He played with greater restraint than before and with admirable tone and technique. Krongold's "Much Ado About Nothing" was an attractive number, and Handel's Sonata in D was played with due feeling. The program also included Vieuxtemps' Concerto No. 5 in A Minor, the Bach Chaconne, "Jota" by Sarasate, and a Nocturne by Chopin-Wilhelmj. Numerous extras kept Mr. Elman busy.

Margaret Wilson, pianist, gave a recital in Kimball Hall on Sunday afternoon, presenting a long and trying program with vigorous tone, good technique and imagination.

William Wylie, tenor, and Florence Stage, pianist, gave a joint recital in the Illinois Theater on Sunday afternoon. Mr. Wylie sang "E Lucevan le Stelle" from "Tosca," also numbers by Denza, Tosti, Grieg, Rimsky-Korsakoff, Leoncavallo, Speaks, Clarke and De Koven. Miss Stage played Schumann's Sonata in F Sharp Minor with clear tone, good technique, force and power.

CHARLES QUINT.

New Luening Trio Heard

CHICAGO, Oct. 28.—The Chicago Musical Arts Ensemble gave a concert in Kimball Hall on Thursday evening. This organization is composed of Rudolph Mangold, violin; Otto C. Luening, flute; Bruno Steindel, cello; Ella Spravka, piano, and William Middelschulte, organ. A trio by Mr. Luening was given its first performance by Mr. Mangold, Mr. Steindel and Mme. Spravka. The composer is evidently a thinker along musical lines, but his manner of expression makes it difficult to grasp his meaning at first hearing. The music was difficult, but it was well played by the artists. A Sonatina by Philippe Jarnach for flute and piano was excellently played by Mr. Luening and Mme. Spravka.

Ilse Forster in First Recital

CHICAGO, Oct. 28.—Ilse Forster, mezzo-contralto, made her debut in recital on Thursday evening in the Fine Arts Recital Hall. Miss Forster has a voice of sympathetic quality, good range and volume. She understands the art of singing, and shows a special aptitude for children's songs. Philip Warner played good accompaniments.

Marie Shaner Makes Début

CHICAGO, Oct. 28.—Marie Shaner, lyric soprano, made her bow to the Chicago public on Tuesday evening in Kimball Hall. Miss Shaner has a pleasing voice, light in texture, but expertly used.

Mendelssohn's "On Wings of Song," Handel's "O Sleep Why Dost Thou Leave Me?" and Sibella's "Girometta" were admirably sung, but the "Waltz Song" from

Gounod's "Romeo and Juliet" was not so successful. There is refinement in Miss Shaner's singing and she shows intelligence in her interpretations.

ENGAGE CONDUCTOR FOR CHICAGO OPERA

Ettore Panizza from La Scala to Assist—Subscriptions Exceed Last Year's

By Charles Quint

CHICAGO, Oct. 28.—On account of the heavy labor of preparation for the season of the Chicago Civic Opera Association, to open on Nov. 13 with "Aida," it was found necessary to engage another conductor, so Ettore Panizza has been brought over from La Scala in Milan and will begin his work in a few days. He comes with high recommendations. Mr. Polacco has been associated with him in several important opera houses and vouches for his ability. The conductors will be Mr. Polacco, musical director; Mr. Hageman, associate musical director; Mr. Panizza and Mr. Cimini. Adolph Bolm will have charge of the ballet.

Opera subscriptions for the coming season are \$25,000 in excess of last year, but the desired goal is \$100,000 more than the preceding season.

In the opening performance of "Aida"

Ina Bourskaya will make her debut with the company as *Amneris* and Cesare Formichi as *Amonasro*. The cast will also include Rosa Raisa in the title-role, Giulio Crimi as *Radames*, Virgilio Lazari as *Ramfis*, Edward Cotreuil as the *King* and Lodovico Oliviero as the *Messenger*. Giorgio Polacco will conduct.

The other operas selected for the first week are "Carmen" on Tuesday, with Mary Garden, Ulysses Lappas, Mary McCormic and Georges Baklanoff, Richard Hageman conducting; "Bohème" on Wednesday, with Edith Mason, Angelo Minghetti (who will make his debut), Giacomo Rimini and Irene Pavloska; Ettore Panizza will conduct; "Snow Maiden" on Thursday night, with Miss Mason, Miss Bourskaya, Miss Pavloska, Cyrena Van Gordon and Angelo Minghetti, Mr. Hageman conducting; "The Love of Three Kings" on Saturday afternoon, with Miss Garden, Mr. Lappas, Mr. Baklanoff and Mr. Lazari, Mr. Polacco conducting, and "The Jewels of the Madonna" on Saturday evening, with Miss Raisa, Mr. Crimi, Maria Claessens and Mr. Rimini, with Pietro Cimini conducting.

In Chicago Studios

Chicago, Oct. 28.

CHICAGO MUSICAL COLLEGE

Moissaye Boguslawski, pianist, of the Chicago Musical College faculty, has been engaged for twenty-two recitals in Chicago under the auspices of the Jewish daily *Forward*. Theodore Kratt, baritone, of the faculty, gave a concert at Elmhurst College, Elmhurst, Ill., recently. Raymond Webster, tenor, is soloist at the Second Presbyterian Church, Maywood, Ill. Valeria Krenz, soprano, gave a recital at Desplaines, Ill., on Sunday. Both are pupils of Mr. Kratt's. Lucretia Mitchell, soprano, gave a concert in Indianapolis recently. Irene Dunn, soprano, has the stellar rôle in "Silly Dale," a new musical play. Dorothy Davis, soprano, will star in an Arthur Hammerstein production. All are pupils of Edoardo Sacerdote, baritone. Hannah Goldberg, Earl Bigelow, Carol Rosenfeld, pianists; John Norton, Mary Towbin and Edna Ellen, violinists; Katherine Lucey, Myrtle Carlson, sopranos, and Adelaide Timreck, contralto, pupils from the piano, violin and vocal departments, were heard in Steinway Hall on Saturday evening, Oct. 14.

AMERICAN CONSERVATORY

Vierlyn Clough, pianist, and Henry Sopkin, violinist, both members of the faculty, gave a joint recital in Kimball Hall on Saturday afternoon. Helen Rylander, Magdalene Peterson, Mary Chard, Blanche Paul, Maynard L. Bryant, Cecile Kasehagen and Edith Johnson, pupils of Frank Parker, baritone, were heard in the recital hall of the Conservatory on Saturday evening, Oct. 21. Elinor Maedl, soprano, and Florence Anderson, contralto, pupils of Mr. Parker, were heard in a previous recital. The normal teachers' training class of John J. Hattstaedt is unusually well attended, twenty-five states being represented by the students. Victor Garwood lectures on musical history.

BUSH CONSERVATORY

Robert Yale Smith, pianist, of the faculty, is on tour with Marie Sundelius, soprano. Mae Riley McKinley, director of the department of expression, gave a performance recently of the "Selfish Giant," by Wilde-Lehmann, at the Glenola Women's Club. Mr. Smith, pianist, and Rowland Leach, violinist, assisted. Edna Fitch gave several readings at Downers Grove. Mary Terry and Vivian Purcell have just closed their season with the Redpath Chautauqua. They are pupils of Mrs. McKinley's. Ebba Sundstrom, violinist, of the faculty, recently gave recitals at the Swedish Club and at the Ambassador Hotel for the benefit of the Augustana Hospital.

BRAHMS' SYMPHONY FEATURED BY STOCK

Glière's "Sirens" Applauded as Fine Piece of Descriptive Writing

By Charles Quint

CHICAGO, Oct. 28.—The Friday afternoon and Saturday evening concerts of the Chicago Symphony were devoted to the interpretation of Brahms' Symphony No. 1 in C Minor, "Benvenuto Cellini" overture by Berlioz, "The Sirens" by Glière, and "Capriccio Espagnol" by Rimsky-Korsakoff.

The Brahms' Symphony, with its stateliness and grandeur, and its somber moods, was conducted by Frederick Stock with artistic care and reverence. There was power and dignity in his reading, and all the resources of the orchestra were brought out.

Glière's symphonic poem, "The Sirens," is a fine piece of descriptive writing, for the most part clearly and concisely worked out, and was applauded. The orchestra was in its brightest and happiest mood in the Rimsky-Korsakoff number with its flaming colors and dancing themes. The "Benvenuto Cellini" overture opened the program.

APPLAUD THE DENISHAWNS

Ruth St. Denis, Ted Shawn and Ballet in Attractive Program

CHICAGO, Oct. 28.—Fluttering white draperies on figures seen in a dim blue light, Ruth St. Denis and ten of the Denishawn dancers gave a visualization of the first movement of Beethoven's "Sonata Pathétique," in Orchestra Hall, on Monday evening. In Schumann's "Soaring" four of the dancers gave an impression of wind, wave and cloud with the effectual use of a great veil.

Miss St. Denis' interpretation of a waltz by Brahms and the "Liebestraum," by Liszt was delightfully cloudlike and ethereal. Her Spanish dance was a mixture of femininity and hauteur.

Ted Shawn was picturesque in Chopin's "Revolutionary Etude" and also in the "Valse Brillante," by Mana-Zucca, in which the ensemble took part. He was admirable in the "Tango" number by Jonas, which was repeated. The "Mala-guena," danced by Mr. Shawn and Miss St. Denis, was grace personified.

A dance drama, "Xochitl," given by the entire company, contained excellent pantomime work. The music was furnished by four musicians, Louis Horst, pianist, conducting. The program was repeated on Tuesday evening.

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Concerts and Recitals of the Week in New York

[Continued from page 4]

sortium of British and Austrian numbers of recent lucubration remained to attest, though less emphatically than some of her previous programs, her fidelity to the unconventional.

First in the array of more than twenty numbers were "Trois Bijoux Indiscrets," Eighteenth Century bibelots discovered in the Congressional Library at Washington, D. C., and harmonized by Carl Engel. Miss Gauthier, who explained most of her numbers—incidentally praising them to an extent not all who heard them could indorse—said that there were no word-booklets because these songs were "very indiscreet" and it was not possible to say some things in English which could be sung in French. Little of her French was understood, however, and the "indiscretions" were scarcely exciting. The melodies proved charming, but they pleaded rather pathetically against the modernistic dress Mr. Engel has given them.

More attractive were some Spanish airs arranged by Manuel de Falla, of which one, "Nana," redolent of the vanished kingdoms of the Moors, was redemanded. Among numbers which Miss Gauthier repeated was "The Buckle," by Arthur Bliss, with an element of dash and cleverness but little else to commend it. Another was "Valse de Chopin," by Joseph Marx, a spirited Teutonic work which took on an additional measure of effectiveness by reason of its contrast with a commonplace, rubber-stamp "Wiegenlied" from Schreker's "Der Schatzgräber," which preceded it. A third was "The Little Shepherd's Song," a setting of a Thirteenth Century text by Winter Watts that possessed moments of harmonic charm, but fell short of distinction in its vocal line. De Severac's "Chanson pur le petit cheval" also was given a second time.

Miss Gauthier's singing had its customary archness and piquancy. Much of her vocalism was technically as admirable as was her interpretative skill. The quality of her upper tones was sometimes of tingling beauty. Others have projected the "Barber of Seville" air with more brilliancy and more of crepitating crispness in its roulades and somersetting vocables. But it remained something of an achievement for one whose success has been won in music that is as far from the bravura of old Italian opera as any music may be. The air was sung as it was written, including low phrases which sky-rocketing sopranos almost invariably point upward. The printed program stated that the air was given in the original key (which would indicate that other artists transpose it higher), and that the cadenza was the one written for Mme. Alboni, the celebrated contralto of the middle of the last century.

Leroy Shield had a lively evening of it at the piano, and it is to be presumed that the effects he achieved were what the composers intended. He also had a finger—aside from the ten that were required to play it—in the elaboration of a mellifluous café waltz by Erik Satie, with which Miss Gauthier concluded the program.

O. T.

Harold Berkley, Oct. 24

Harold Berkley, a young English violinist of sober demeanor and statuesque physique, was heard in recital in Aeolian Hall for the third time on Oct. 24. Mr. Berkley's program included the "Devil's Trill" Sonata of Tartini, Mozart's Concerto in D and pieces by Szymanowski, Desplanès-Nachez, Brahms-Joachim, Grasse and Sarasate. Marion Kahn was efficient at the piano. Mr. Berkley's playing has much to recommend it, and if it does not show any particular advance from what it was at his former recitals, it has at least maintained its level. His tone is sure and at times luscious, especially in the middle of the scale, and his rapid passages executed with fluency and clarity. The sole exception that can be taken to Mr. Berkley's playing is a certain lack of emo-

tionality, but this is pretty well made up for by its other excellencies.

The audience was one of size and very appreciative in its applause throughout the evening.

J. A. H.

Ernest De Wald, Oct. 25

A good voice, taste, intelligence, excellence of diction and an engaging personality were pleasurably united in the singing of Ernest De Wald, an American bass-baritone but recently returned from Berlin, who gave a first recital in Aeolian Hall Wednesday afternoon. Nervousness apparently was responsible for some scantness of breath which at times took from his tone the support it needed and occasionally affected the correctness of his pitch. He shook off a tendency to monotony as his program progressed, and his tone was warmer and richer in his later numbers than in his first group. His program was one of the traditional order, beginning with the Priest's Air from Mozart's "Magic Flute," Handel's "Affani Pensier" and Durante's "Danza, Danza, Fanciulla"; including a French group, songs in English by McKinney, Watts and Rogers; and, at the close, Schubert, Schumann, Brahms and Strauss lieder. Walter Golde played accompaniments of variable effectiveness.

O. T.

Colin O'More, Oct. 25

Not many vocalists have the temerity to give a recital in Carnegie Hall. Two things generally are regarded as necessary, a large voice and a large following. Colin O'More's tenor organ is one of sweetness rather than amplitude, but the other qualification was supplied by an audience that filled the huge auditorium and included standees.

Only in his last group did the tenor embark upon music of a type to be expected of one of his name. When he sang the traditional Irish air, "The Ninepenny Fiddle" there was no escaping a repetition. He also was called upon to repeat semi-popular "first time" ballad, "In Rose Time," by Frank H. Grey. "She is Far from the Land" he sang to the manner born.

But of more artistic import were earlier classic Italian and old French airs, including an excerpt from Gluck's "Alceste"; latter-day songs by Fauré, Hüe, Debussy, and Messager, and a group of Brahms, to all of which he brought the utmost finesse and exceptional clarity of enunciation, whatever the language in which he sang. His voice, however, lacked both the volume and the timbre for some of the more robust numbers undertaken, and his skill in its use could not alter its limitations of color, stress and power. The audience was very appreciative, and clamored for extras. Walter Golde's accompaniments were beautifully turned.

O. T.

Frances Hall, Oct. 26

Frances Hall, a young pianist of obvious gifts, made her bow to a New York audience on Thursday afternoon of last week. Her program began with MacDowell's Sonata Tragica, and included also a Polonaise and a Waltz by Chopin, Dohnanyi's F Sharp Minor Rhapsodie, and pieces by Korngold, Hutcheson and Leschetizky. Miss Hall's playing is of an order not often heard from débutantes on the concert platform, and presupposes schooling of an unusual excellence. Technically she is fully equipped; she possesses obvious musicianship, a nice sense of phrase and a grasp of the intellectual side of her art. There was one conspicuous fault, and that was a tendency to pound which destroyed in the louder passages of her program the delightful tone quality of its quieter moments. She was heard by a large audience, which was unstinted in its applause.

J. A. H.

New York Quartet, Oct. 26

The fourth new chamber music organization to be heard in New York since the season began, played its introductory program at Aeolian Hall, Thursday evening. Though it was founded three years ago by Mr. and Mrs. Ralph Pulitzer, the New York String Quartet appeared publicly for the first time at this concert. The members, Ottakar Cadek, first violin;

Jaroslav Siskovsky, second violin; Ludwik Schwab, viola, and Bedrich Vaska, 'cello, are all of Czecho-Slovak origin, and for their first public program they brought forward a novelty from the pen of a Czech composer, Vitezslav Novak. Their other numbers were Haydn's C Major Quartet, Op. 54, No. 2, and Beethoven E Minor, Op. 59, No. 2.

The new ensemble's most characteristic playing was in the Novak composition, which is in D Minor, and in his Op. 35. Vigor and intensity, without, however, largeness or any exceptional richness of tone, a gratifying measure of unanimity and mutuality, and musical feeling pervaded and characterized the performance. To say that the quartet at the outset established itself as one of the first few would be over-statement, but the future concerts of the ensemble can be looked forward to with anticipatory pleasure.

The Novak work had more than a modicum of beauty. Though it began rather severely and formally with a fugue, and in some later moments precipitated itself perilously into the Viennese antithesis of austerity, it had the warmth and glow of a sincere romanticism and not a few episodes of harmonic richness.

The audience, which included the founders of the quartet, was one of good size and one that included a number of prominent musical figures, although the Philharmonic Society opened its season with a concert in Carnegie Hall at the same hour.

O. T.

Harry Kaufman, Oct. 27

Harry Kaufman, pianist, was heard at the Stadium last summer and has also played on tour with Efreim Zimbalist. This, however, was his first New York recital, and in it he exhibited all the excellencies which were evident in his outdoor appearance besides nuances which could be audible only in a hall. Beginning with three transcriptions by Godowsky of Eighteenth Century dance tunes, and Busoni's arrangement of Bach's Chaconne, Mr. Kaufman did some playing of a high order. His next group, of Chopin, was given with poetic yet virile feeling, and his third, of pieces by Debussy, Palmgren, Szymanowski and Albeniz, with remarkable variation of tone color. The Godowsky transcription of Johann Strauss' "Die Fledermaus" brought the program to a brilliant close. Mr. Kaufman's work is already such as to give great pleasure to those who like well-tempered performances free from tonal and technical extravagances, and it seems probable that it will become something even more satisfactory with growing experience on the concert platform.

J. A. H.

Tunde Brajjer, Oct. 27

Another stranger to audiences of the metropolis made her New York debut Friday evening, when Tunde Brajjer stepped briskly to the piano on the platform of Aeolian Hall. She comes from Hungary and is of youthful appearance. For her introductory program she selected Beethoven, Chopin and Liszt numbers, and—by one of those curious coincidences which every season brings—played the Liszt variational adaptation of Bach's "Weinen-Klagen-Sorgen-Zagen" air, which only the week before had been restored to currency by young Mieczyslaw Münz. She delineated this rather futile relic of a vanished era rather crisply and incisively, and achieved the Twelfth Hungarian Rhapsody with something of brilliance and of power. She was less happy in the lyrical measures of Chopin, and the Beethoven Sonata, Op. 26, in A Flat, tended toward hardness of line and of tone. She was accorded a very cordial reception and was heartily applauded.

O. T.

Jascha Heifetz, Oct. 28

Jascha Heifetz gave his first recital of the season before the usual overflowing audience in Carnegie Hall on Saturday afternoon of last week, with Samuel Chotzinoff at the piano. His program included Nardini's Concerto in E Minor, Mozart's in A and shorter numbers by Beethoven, Grasse, Wieniawski and Sgambati. Of the two concertos, the Nardini was perhaps the more interesting as a whole, though the Mozart was given with the purest classical style, and technically

both were, as indeed was the entire program, impeccable. The Beethoven Romance in F seemed somewhat chilly, but the Auer arrangement of the Dance of the Dervishes, from Beethoven's "Ruins of Athens," was played with such verve that the audience demanded a repetition. Grasse's "Waves at Play" was a trifle too impersonal to be of ultimate appeal, and the same might be said of Sgambati's Serenata. Two Caprices and the D Major Polonaise of Wieniawski were spirited in effect and brought prolonged applause.

The playing of Mr. Heifetz has altered practically not at all since his first appearance here. It is still the most highly polished, musically perfect playing that one can hear at the present time in the concert room, but still lacking in emotional and in any markedly intellectual appeal. Each composer is presented in perfection and the listener left to attach to each work what significance it may have in his own individual ear. But, after all, may not this be the perfection of art?

J. A. H.

Louis Graveure, Oct. 28

The many-sided and singularly absorbing art of Louis Graveure flashed through a glissando of vocal moods, emotions and styles at the Town Hall on Saturday afternoon. Touched always with something of the theatrical, yet retaining the essential form and spirit, German lieder, Old English airs, latter-day French songs and some works representative of contemporary Americans followed each other in the procession of numbers vividly sung. There were numerous extras, some of them of frankly ballad type, and a number of repetitions.

A rapier thrust was felt in much of Mr. Graveure's more intense singing, but the lovely serenity of his mezza-voce had more to captivate the ear. Sometimes in applying power he over-sang; the vigor of his attack in his exceptionally rapid delivery of Brahms' "O Liebliche Wangen" and Arnold's "Flow, Thou Regal Purple Stream" impaired both fluency of tone and evenness of articulation. Programmatically, his inclusion of Parasha's Reverie and Dance (essentially a woman's song), from Moussorgsky's "Fair of Soroshinsk," was a mistake.

There was, however, not a little that was of a superlative character in Mr. Graveure's singing of his French and German songs. The Sixteenth Century "Westron Wynde," the still more venerable "Summer is a-Coming In" and Campion's "What if a Day" revealed the baritone as one who could present Old English music with the most sympathetic skill. His gift for humorous expression was again a source of delight in "The Bird's Courting Song"—a traditional air from the hills of Vermont—and in Strauss' "Ach, weh mir, unglückhaften Mann." His dramatic powers served him well in Duparc's "La Vague et la Cloche" and there was lilting charm in Paladilhe's "J'ai dit aux Etoiles." Kramer's "I Have Seen Dawn," Treharne's "Come, Be My Valentine," and the traditional Scotch "Mary" represented singing in English in its best estate. Coenraad V. Bos played as New York audiences expect him to play—exceedingly well. Needless to say, the audience applauded with the liveliest zest.

O. T.

Ossip Gabrilowitsch, Oct. 28

Poetic imagination, tone of matchless beauty, charm and delicacy, exaggerated rubato and extravagance were familiar qualities which Ossip Gabrilowitsch disclosed in a, for him, unfamiliar program at Aeolian Hall. Moreover, Mr. Gabrilowitsch made no distinctions, imposing this style on everything he played. But Bach, Mozart and Beethoven were not romantics, and a sentimentality which was exaggerated even in the Chopin Valse in A Minor was even less suitable for the Bach Organ Fugue in D Minor (of which, however, the Toccata was played with the requisite imposing sonority) or for the Adagio of Beethoven's Sonata in C sharp Minor, Op. 27, No. 2. On the other hand, Mozart's Variations in F, and to less extent the Allegretto of the Sonata, were more adapted to the over-elastic tempos which Mr. Gabrilowitsch introduced to heighten their

[Continued on page 29]

WILLIAM SIMMONS Baritone

Management: M. L. FULLERTON, 229 Fourth Avenue, New York

New Music: Vocal and Instrumental

Grateful Songs from an English Press

A number of new songs which come to hand (*London-New York: Enoch & Sons*) are grateful examples of the engaging melodic in well nigh every case. Bruno Huhn contributes a "Star of Promise" (high and low), whose melodic clarity doubles its appeal with a musicianly piano accompaniment which sets it off to best advantage. Landon Ronald's "Vignettes," four songs under one cover (high, medium, low), are fine, ambitious things, despite their modest collective title. They have a marked folk-song quality, are beautifully singable, and "O, Falmouth Is a Fine Town" and "The Rushes" are especially enjoyable. "The Romany Road," by Stanley Dickson, and Easthope Martin's "Out of the Deep I Call" are excellent examples, along approved conventional lines, of the dramatic secular and sacred melody respectively. The first is published in two, the second in three keys. By C. Armstrong Gibbs we have five songs under the collective title, "Gray and Gold" (high and low). Happily wrought, expressive song-tunes, harmonized with good taste and skill, they are agreeably contrasted in mood and justify their general title. "I Shall Remember" is particularly attractive. Two songs by Barbara Thornley, "The Buds" and "O Mother Earth," and two by A. Robertson Hodgson, "Elfin Love" and "Daffodil Gold," are grateful examples of nice melodic ideas nicely carried out. The same may be said of Stanley Dickson's quasi-religious "Thanks Be to God," in three-quarter time. Mana Zucca's "I Shall Know," a short, emotional love-song, with violin obligato, completes the list. The three songs last mentioned are published in three keys, the three preceding them in two.

A Cantata Setting of the Twenty-third Psalm by Lucien G. Chaffin

"The Twenty-third Psalm" (*John Church Co.*), which Lucien G. Chaffin has set cantata-wise, for quartet or chorus and four solo voices, accompanied by organ, is undoubtedly one of the best things, if not the best, this sterling American composer has written. The music throughout, from the initial duet for soprano and tenor, "The Lord Is My Shepherd," to the concluding chorus, "Surely Goodness and Mercy," has a quality of very genuine and reverent emotion. The composer's real gifts of melodic and harmonic invention, his skill and routine as a church musician, are subordinated to that subtle, elusive yet vitalizing and moving factor of personal feeling whose presence lends a soul to a musical work, and whose absence denies it. Mr. Chaffin's "Twenty-third Psalm" is a beautiful choral score, one which must have been deeply felt to be so convincingly expressive and appealing.

A New Burchenal Book of "Folk-Dances from Old Homelands"

Elizabeth Burchenal's two preceding books of folk-dances have established her reputation once and for all in her chosen field. In her third volume of folk-dances and singing games, "Folk-Dances from Old Homelands," she presents thirty-three dances of Europe and the United States, with piano arrangements by Emma Howells Burchenal. They are classified in three groups: Those suitable for very small children; those for "vigorous physical activity" destined for larger boys and girls and older groups, and those "especially suitable as social recreation for adults"—not, we might add, for those adults who shake a wicked foot in the jungle trots. The compiler presents them as what they are, a contribution of folk-art, of the folk-art of other lands, adopted and

Americanized, and links them, in her preface, with folk-music in opera and concert, peasant design in dress, and folk-drama on the stage. In the case of every dance a detailed description of *how* it is to be danced, with diagrams, accompanies the music.

As another valuable cultural contribution to the development of an artistically valid and growing movement to preserve the folk-dances of the races in America and popularize them for general use for adults (crystallized in the efforts of the American Folk-Dance Society), this Burchenal book of dances makes a special appeal. A wide variety of European folk-dance tunes are represented as well as such native growths as "Old Dan Tucker" and "Uncle Steve's Quadrille," and though the music in this case is but a means to the end of dancing, the piano arrangements of the engaging tunes have been very adequately, if simply, set down by Emma Howells Burchenal. Whether Miss Burchenal's book will wear away those oldsters who prefer the *desinvolture* of the tremulant back to nature muscle-flexing of the jazzine to the at the same time less and more sophisticated folk-dance remains to be seen. It is to be hoped that it may.

Two Bach Piano Transcriptions of More Than Ordinary Merit

The Minuet from the Sixth Violin Sonata and the Sarabande from the Second Violin Sonata (*Composers' Music Corporation*), as G. Ackley Brower has transcribed them for piano, stand out as exceptionally musicianly developments of their string originals. The little Minuet is altogether delightful, with its Trio, the epitome of lilting grace and fresh charm. Like the Sarabande, it has been adapted to the piano with real pianistic instinct for effect, yet without any liberties which the Master of Eisenach himself might have questioned. It is not too much to say, perhaps, that Mr. Brower's piano version of the B Minor Sarabande may prove to be a successor to Saint-Saëns' piano transcription of the Bourrée from the self-same sonata for solo violin. Both transcriptions are dedicated to Louis Diemer.

Two New Songs Which Make an Immediate Impression

In two new songs, "Mother, I Cannot Mind My Wheel" and "Margaret" (*Composers' Music Corporation*), Harold Barlow, without having recourse to tricks or artifices of deliberate and sought-out effect, has achieved a beauty and quality of expression, a charm and especially a *distinction*—that enviable and often-absent note in modern song-writing—which at once impresses. Walter Savage Landor's poem, "Mother, I Cannot Mind My Wheel," has nothing in common with the externalized spinning wheel song of "Faust," and Mr. Barlow gives its text gripping fullness of musical meaning in his fine setting, with its haunting, grieving melody. Nor is the poesy of James Rogers' "Margaret" less felicitously caught and ambered in the charm of his song. The singer who fails to appreciate the quality of these songs, both from the artistic and the practical standpoints, must be blind (or rather deaf) indeed.

A New Book of Pedal Studies by Agatha Pfeiffer

"Pedal Studies for Piano" (*G. Schirmer*), by Agatha Pfeiffer—or "Ejercicios para el Mancebo del Pedal," if one prefer, since there is a Spanish as well as an English text—is a new volume in the publishers' "Scholastic Series," which is intended to make clear the use of the three pedals employed in legitimate piano playing, the

damper, the soft and the sostenuto pedal, practically and theoretically, to every child who can reach the pedal—for as soon as the student can do this, so the composer declares, the study of pedaling should begin. The twenty-nine studies are very musical—little pieces in study form—and are divided among the three pedals, singly and in combination. There is a valuable preface and plenty of explanatory notes, and the system of pedal notation adopted is entirely clear and comprehensible. The book should have a very definite value for every piano teacher.

A New Quartet for Strings by Juan Manén

Juan Manén, the distinguished Spanish composer whose most important works are his two operas, "Acté" and "The Road to the Sun," and his two symphonic poems, "Nova Catalonia" and "Juventus," has written a new string quartet (*Vienna: Universal Edition*), or to be exact, rewritten an older one. It is his Op. 16, to which number he adjoins the letter "A," in order to make perfectly clear that this is the ulterior development of an earlier essay. The score of the quartet—in three movements, "Matí" (*Transparencia*), "Mig-Dia" (*Exultació*) and "Vespre" (*Inquietuts*)—shows that it is technically a difficult work for every instrument concerned; the second violin and viola will find that their task is no easier than that of first violin or cello. But each one of the three movements is rich in the most grateful melodic inventions, and this wealth of thematic material has been handled with a virtuosity and an interest which call for unqualified praise. For those who are willing to devote the time and study to the composition for which it calls, there is a sure reward of musical enjoyment of the first order. The glorious and exuberant second movement, "Exultation," with its rich variety of change in mood and tempo, and the "Vespre," with its beautiful plangencies of string tone, are well worth some effort for reproduction by the ambitious string four-some. The publishers deserve recognition for the publication of the work.

A Fine Elegiac Chorus by Howard Barlow

"Rest Thee Now" (*J. Fischer & Bro.*), which that gifted young American composer, Howard Barlow, has written in memory of Mme. Aida Tanina Tagliavia, late president of the Beethoven Society, is an especially noble working-out of the elegiac idea in choral form, with a sustained quality of inspiration in theme and development which cannot help but impress. The serious and solemn beauty of the music—Mr. Barlow has led the voices with great skill and effect—is relieved by a resurging note which transfigures the more elegiac quality of the work with an appeal universally acknowledged. F. H. M.

Reviews in Brief

"First Musical Impressions" (*Clayton F. Summy Co.*). A well-planned "Beginner's Book" for piano, with intercalated verses and notes and suggestions for teachers, by Bertha L. Farrington.

"Four Characteristic Sketches for Piano" (*Willis Music Co.*). Francina Early in "Marionette," "June Roses," "Dreaming by the Riverside" and "Reindeer of the Fairies" supplies four musical little teaching pieces between Grades One and Two.

"Wacht auf, Ruft Uns die Stimme" and Serenade (*G. Schirmer*), both for organ, the first a Bach chorale, arranged by Sumner Salter, the second from Dezső d'Antalfy's "Hungarian Suite," offer a pleasant contrast of the old and new and are both worth playing.

"Trio and Finale from the Opera 'Faust'" (*G. Schirmer*). The well-known effective episode from Act V of Gounod's opera, for six-part chorus of mixed voices, with soprano, tenor and bass solos and piano accompaniment, as a separate choral number.

"Idols of Ind" (*London: W. Paxton & Co., Ltd.*). Five attractive but not significant piano pieces of medium difficulty under one gold-black and green cover, in the guise of tone-pictures of Hindoo deities, by Jean le Clercq.

Chev. F. F. CORRADETTI

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Musical America's Open Forum

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Damrosch Replying to Carl Lachmund Renews Attack on Liszt's Last Class

TO the Editor of MUSICAL AMERICA:
In his strictures on my reminiscences of Liszt in 1882, I think that Mr. Carl Lachmund makes out, unintentionally, a rather good case for me. He acknowledges that there were at least four so-called pupils who were not worthy to receive the instructions of the Meister. Personally I think there were a great many more, but that is a matter of opinion.

I do not know who the young woman was who claims to have been present when I first called on Liszt. The facts in the first chapter of my Memoirs are exactly as stated. Liszt was alone in the room and I therefore could not have heard any woman play or say afterwards that she had played "like a goddess." There was a dreadful woman pianist who evidently belonged to the obnoxious crowd I refer to and who played at the class the following afternoon, and so horribly that, after Liszt had interrupted her twice and sat down himself to play divinely a certain phrase in a Beethoven Sonata as it should be played, he finally turned from her and said with a deep sigh, "Now sit down and make a fool of yourself again."

Mr. Lachmund wonders why I did not stay in Weimar long enough to play for Liszt. The reason was very simple—I was no pianist. I had practised piano until my seventeenth year and then, because of a strain in the third finger of my right hand, gave it up, and while I played piano fairly well, I never made any claims to a professional status. I certainly never played a Hummel concerto with orchestra as Mr. Lachmund imagines, and therefore could hardly have given the pupils of Liszt an "object lesson," as Mr. Lachmund kindly suggests.

I have admired Rosenthal, Sauer, Reisenauer, Siloti, Friedheim and other Liszt pupils for many years, but as none of these gentlemen played or were present at the one class which I attended, they could not have been included in the estimate of the crowd of "cormorants and sycophants" who were thus characterized to me by Fräulein von Scharn. This lady, by the bye, had been a close and ever devoted friend of Liszt since 1857.

Mr. Lachmund not only acknowledges the incident of which von Bülow told me, but amplifies it from his own memoirs, as he seems to have been present on the occasion. I gave the story exactly as von Bülow told it to me. I do not for a minute claim, nor do I suppose did von Bülow, that in cleaning out Liszt's rooms of the unsavory crowd, he had literally taken each individual faker by the shoulders and pushed him over the threshold. Mr. Lachmund relates that "on the day von Bülow gave a lesson for the Master, who was ill, he had told two of these women, 'You should be swept out of the room, not with a broom, but with its handle.' One would not come back, but Liszt himself called and told her to return." I think that Mr. Lachmund's anecdote simply proves von Bülow's claim that "he had once cleaned out Liszt's room and begged this unsavory crowd never to return. Liszt had thanked him, but next morning they were all back again."

Those excellent musicians, Otto Less-

man, Carl Klindworth and Walter Bache, were not, as Mr. Lachmund implies, pupils of Liszt during the period I refer to. They belonged to a much earlier era, although they kept up their friendship and adoration for Liszt and often visited him in Weimar.

I do not know why Mr. Lachmund objects to my appreciation of Lilli Lehmann and that I once received a valuable hint from her in the difficult art of accompanying singers. I am not at all ashamed of it. At twenty-three years of age one can still learn a lot and Lilli Lehmann's hint to watch the singers' lips while conducting for them proved of real value to me.

I have never heard Mr. Lachmund play and assume that he belonged to those of whom he says: "then there were good pianists who received sincere praise from the Master but who, because of their retiring and super-sensitive natures did not aspire to brave the footlights." I am sure that he got a great deal of inspiration out of contact with Liszt during those days in Weimar, and that the many years that have intervened have woven such a halo of romance around that period that he prefers to ignore the darker side.

I believe that the impressions as given to me by von Bülow, Fräulein von Scharn and many others—whose relations with Liszt dated from a period before Mr. Lachmund or I were born and whose love for Liszt lasted through the years—were correct.

Mr. Lachmund thinks that if I had chosen to stay with Liszt in Weimar I would have become "a good disciple for the Wagner-Liszt cause in the new world." This is somewhat amusing, as whatever approval centers around my musical doings during the last thirty-eight years in America is connected rather closely with the names of Liszt and Wagner and the continuous production of their works in this country.

WALTER DAMROSCH.

New York City, Oct. 22, 1922.

Praise for the Metropolitan

DEAR MEPHISTO:

Your comments on Mr. Max Smith's article wherein the *American's* able critic doubts the superiority of the Metropolitan's performances seem to me to be very much to the point. Having in the course of many years heard opera in France, Germany and Austria, my experience warrants me in asserting that the Metropolitan generally surpasses.

Now some one may ask upon what foundation does that opinion rest?

In the first place, Mr. Gatti's company includes the best singers; secondly, its orchestra is incomparable; thirdly, its chorus is admirable, and finally, its mis-en-scène has no superior.

Two years ago returning from Munich I had quite by chance an opportunity to compare the representation of an opera with that heard a few weeks previously in the Bavarian capital. It was Weber's "Oberon," and as luck would have it, the Broadway performance suffered by the indisposition of four members of the original cast, their places being taken by substitutes of the

zweite garnitur. Notwithstanding this, as I pointed out in a letter to the *Evening Post* at the time, our singers were better than the German, and Mr. Bodanzky conducted quite as well as my friend Bruno Walter. And, bear in mind, the Munich performance had been carefully rehearsed. I shall never forget the utter inability of Mr. Erb, usually an excellent artist, to cope with the difficulties of the tenor aria in the first act.

A few days ago I had a chat with a young Boston critic, whose standard is very high, sometimes exorbitantly high. He had just returned from Munich, where he rejoiced, as he expressed it, at some fine performances. Going over the programs with him, I fear my questions put a damper upon his enthusiasm. "How," I asked, "was Herr — as *Siegfried*?" "Rotten," was the answer. "And did Herr — as *Tristan* please you?" The reply was: "He was awful!" "And Herr —'s conducting of 'Parsifal' must have delighted you, *nicht wahr*?" "Not on your life—it was dreadful." With my friend's warm approval of the Residenztheater's Mozart performance I could heartily agree, though he had to admit that such sing-

ing as he heard here last winter in "Cosi fan Tutte," it was not possible to enjoy in any German theater at the present day.

Now, dear Mephisto, how do you account for the "over there" enthusiasm of the American scribe?

Let me advance a theory. When our critical countryman visits the Munich Opera, it is after eating an excellent dinner, with some Moselle or Rhenish to wash it down, at a cost let us say of fifty cents in our money. If it is Wagner at the Prinzregententheater he can promenade between the acts in a beautiful garden, and if the singing is particularly bad, he can cheer himself with a stein of "hofbräu," with its alcoholic content of 11 per cent!

Think of the contentment produced by the dinner and the delight resulting from the 11 per cent beer, which is neither "near" nor dear, and you will perhaps agree with me when I say that if München—heaven forbid!—had been a prohibition town last summer, the friend whom I have quoted would hardly have rhapsodized, except perhaps over Paul Bender's *Wotan*, Sigrid Onegin's *Amneris* or Leo Schützendorf's *Alberich*.

To come back to Max Smith—One of the worst performances of "Aida" I heard in Rome some eight years ago. The mere recollection of it causes me to shudder even now.

JACQUES MAYER.

New York, Oct. 28, 1922.

The Fall Issue

TO the Editor of MUSICAL AMERICA:

I hasten to congratulate you and your staff upon the unusually significant Fall Issue which MUSICAL AMERICA has just published. It seems to me that the issue is especially remarkable for the attention given to the more democratic sides of music. You have set the keynote for such recognition by your own remarkably human foreword. With all due deference to the notable results accomplished for music in the field of opera and concert, there are other sub-divisions of the musical campaign which are invaluable, in carrying music to the mass of the people. It is, therefore, gratifying to see the recognition that has been paid in the Fall Issue to the work of the National Federation of Music Clubs and the Music Supervisors' National Conference. You are also to be applauded for paying such generous tribute to pioneer work in the community music field such as is being done by the National Bureau for the Advancement of Music and by Community Service. Because of such broad-minded fostering of music for the people—as well as for its accurate bird's eye view of musical conditions—the Fall Issue of 1922 seems by the undersigned to be the best of its series.

KENNETH S. CLARK,

Bureau of Community Music, Community Service.

New York, Oct. 23, 1922.

TO the Editor of MUSICAL AMERICA:

Kindly extend my congratulations to the staff for the wonderful fall issue of MUSICAL AMERICA. It's a beauty and full of good information. The best yet!

W. A. FRITSCHY.

Kansas City, Mo., Oct. 28, 1922.

TO the Editor of MUSICAL AMERICA:

I am more than pleased with the fall issue. Thank you very much for the fine way you put in the material about Springfield. I have been so proud of the issue that I have shown it to all of my friends. The make-up is especially well balanced, the cuts clear, and the reading matter carefully edited and compiled. Altogether you are to be congratulated most heartily, for, to my mind, this is your very best issue. I am happy to have been a part of it.

ANNA MARIE TENNANT.

Springfield, Ohio, Oct. 27, 1922.

TO the Editor of MUSICAL AMERICA:

The special edition of MUSICAL AMERICA just to hand is the finest issue of a music paper that I have ever seen and expect to see in many years to come. After looking the issue over, I wonder how it could all be accomplished. You certainly have the capacity for big things.

CARL D. KINSEY,

President, Chicago Musical College.

Chicago, Oct. 28, 1922.

TO the Editor of MUSICAL AMERICA:

The Fall Issue of 1922 is another triumph. Every year I say "the best ever, will never be equaled" and every year I have to admit my error as I do this year and say "wonderful," but I am converted and believe that next year will be better still. Congratulations!

C. A. WOODMAN,

For Oliver Ditson Company.

Boston, Mass., Oct. 27, 1922.

TO the Editor of MUSICAL AMERICA:

Allow me to send my cordial congratulations on the success of your fall issue. Although the previous ones have been of great value, this year's number far surpasses any of your previous efforts. My best congratulations.

WILLIAM C. CARL,

Director Guilman Organ School.

New York, N. Y., Oct. 27, 1922.

TO the Editor of MUSICAL AMERICA:

Have just finished looking over the Fall Issue and find it a most wonderful number—in fact, the best I have ever read, and I have been a subscriber for many years. It certainly reflects great credit to you. MUSICAL AMERICA is the greatest magazine for musical information in the world. Wish you every success.

MME. DELINA MILLER PECKHAM.

New York, Oct. 24, 1922.

Toscha Seidel, violinist, will begin his tour of the Pacific Coast early in November. His first New York concert of the season will be on New Year's Day in Carnegie Hall.

Cecil Fanning, baritone, will make a tour of the Middle West next April. He will appear in Buffalo, under the auspices of the Choral Club, on Nov. 27.

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CANADIANS PLAN MANY FESTIVALS

Noted British Musicians May Adjudicate at Contests—Hall for Vancouver

By Rhynd Jamieson

VANCOUVER, B. C., Oct. 28.—A series of competitive music festivals to be held in the provinces of Ontario, Manitoba, Saskatchewan and Alberta, beginning next April, will end with an event in Vancouver in May open to amateur musicians of British Columbia. Two noted British musicians, Granville Bantock, composer, and H. Plunket Greene, bass, have been invited to visit Canada as adjudicators for the festivals. The contests in Vancouver will include events for solo voices, church choirs, public school choruses, string ensembles and vocal quartets. The local organization of the Knights of Pythias has offered to assume any responsibility for the sessions in Vancouver and is entering upon its work of preparation with a laudable energy. Prospects are excellent for a musical awakening in Canada greater than any previously experienced.

If present plans of the Great War Veterans' Association mature, it is likely that a concert hall with a seating capacity of 2000 will become a reality by next spring. When the necessary auditorium is provided, the directors of the Vancouver Symphony will in all probability resuscitate that body.

For the coming winter an attractive series of concerts has been arranged for this city by Lily J. Laverock, local man-

ager and journalist. Artists who will appear are Vladimir Rosing, Russian tenor; Louis Graveure, baritone; Betsy Lane Shepherd, soprano; Hulda Lashanska, soprano; Edward Johnson, tenor of the Metropolitan; Irene Pavloska, mezzo-soprano; Mischa Levitzki, Leo Ornstein, Myra Hess and Benno Moiseiwitsch, pianists; Marcel Dupré, organist; Mischa Elman, Toscha Seidel and Jacques Thibaut, violinists, the last-named in joint recital with Alfred Cortot, pianist. The Flonzaley and London String Quartets, the Ukrainian National Chorus and the Minneapolis Symphony will also be heard.

RUSSIAN OPERA COMPANY RETURNS TO PITTSBURGH

Sue Harvard and Denishawn Dancers Also Among Week's Artists—Golden Anniversary Celebration

PITTSBURGH, PA., Oct. 28.—The Russian Opera Company, Sue Harvard, soprano, and Ruth St. Denis and Ted Shawn, dancers, appeared in Pittsburgh last week.

The Russian company returned to sing seven operas in the Schenley Theater. Most of these had been heard here during the first visit of the company last spring, but this time it included in its repertoire "Carmen," with Ina Bourskaya in the leading rôle. Better performances of the Bizet opera have been seen in Pittsburgh.

Nicholas Karlash, by his fine acting

and excellent bass singing, is responsible for many of the good impressions which linger of the performances of "Boris Godounoff," "The Mermaid" and "The Demon," and the rich tenor of Vladimir Daniloff carried off the honors in "Snow-Maiden," in which Olga Kasanskaya sang the title rôle. Tchaikovsky's "Pique Dame," with Marie Mashir, Valja Valentinova and Vladimir Radeef in the cast; and "La Juive," featuring Nina Gusieva, Nikolai Busanowsky, David Tulchinoff and Gabriel Hranowsky, rounded out the week. The orchestra was much too small to give satisfying volume. Eugene Feurst and Victor Vasilieff conducted.

The Lambskin Club of Bellevue presented Sue Harvard, soprano, in the auditorium of the Bellevue High School recently to a large and appreciative audience. Her program was attractive and she was in excellent voice, singing among other music "Thou Art the Night Wind," dedicated to her by Harvey B. Gaul. Carl Bernthaler played the accompaniments.

The James Bortz Popular Concerts opened in Carnegie Hall on Oct. 13 with Ruth St. Denis, Ted Shawn and the Denishawn dancers in a program of dramatic and poetic dancing. The audience was extremely large and many were turned away from the doors.

The golden anniversary season of the Art Society of Pittsburgh began in Carnegie Hall Friday night with Stuart Walker's production of "The Book of Job," with a score arranged by Elliott Schenck. The cast included George Somnes, Neville Brush, Boyd Agan, Aldrich Bowker, Wayne Huff and Harding Weer. Incidental music was played by the Orloff Trio, including Jean Orloff, violin; Lenore Coffin, piano, and Genevieve Hughel, 'cello.

ROBERT E. WOOD.

Ottumwa Club Hears Joel Lay

OTTUMWA, IOWA, Oct. 28.—The Ottumwa Music Club opened its season with a dinner and recital at the Hotel Ottumwa recently. Mrs. Frank P. Hofmann, president of the Club, presided at the dinner, at which 135 persons were present. A recital was given afterward by Joel Lay of Chicago, baritone, who won the Hageman scholarship at the Chicago Musical College last year. He is a pupil of Oscar Seagle and displayed a voice of fine quality. Mrs. Donald Neasham furnished excellent accompaniments.

Newark Pianist Returns from Abroad

NEWARK, N. J., Oct. 28.—Recently returned from several months of study and concert work in Berlin, Munich and Paris, Arthur Klein, pianist, has set out again on a tour of the Atlantic Coast States. Mr. Klein was enthusiastic over concert conditions as he found them abroad. In Berlin, he reports, the attendance at concerts is very gratifying. American artists are always given a warm welcome. Mr. Klein was a prize-winner in the contest of the National Federation of Music Clubs several years ago.

PHILIP GORDON.

Maine Choruses Meet at Bangor

BANGOR, ME., Oct. 28.—The annual meetings of the Bangor Festival Chorus and the Old Town Festival Chorus were held recently. Frank R. Atwood was re-elected president of the Bangor Chorus, the other officers being Fred G. Sargent,

vice-president; Mrs. Robert T. Clark, treasurer; Elizabeth Hayes, librarian; Adelbert Wells Sprague, conductor, and Dorothy Doe Hicks, pianist. The report of the treasurer showed a deficit of about \$100, which, however, is provided for. Plans for next year were discussed, including that of giving an opera. Frank W. Phelps was re-elected president of the Old Town Chorus and there were short talks by Mrs. G. E. Landry, conductor; Mrs. Albert G. Averill, accompanist, and by the Hon. W. H. Waterhouse, who has been a member from the start. Plans were considered for a concert during the Christmas holidays. There is promise of many new members. The other officers elected included Charles A. Elkins, vice-president; Effie Lenfest, secretary and treasurer; Frank X. Lavalley, librarian, and Ruth Waterhouse, accompanist.

JUNE L. BRIGHT.

TRAINING ITHACA VOICES

Vocal Course in Schools Will Be Continued This Year

ITHACA, N. Y., Oct. 28.—The music of the public schools will again this year be in charge of Laura Bryant, who has been city music supervisor for a number of years. The course in voice training, offered by her for the first time last year, proved to be such a success that it will be continued. The instruction in voice is given to students in small classes, who receive school credit for this work. The plan is of great assistance to the Girls' Choral Club and to the Boys' Glee Club. Both the latter are thriving organizations which add greatly to the interest in music study in the high school. Laura Brewer is in charge of the music of the Junior High School, and Ralph Herrick of the instrumental work, which has been highly developed in the schools.

The second year of the Ithaca Piano School was opened with a registration of between 100 and 200 students. Organized by R. Mae Holmes, who was for many years at the head of the primary and intermediate piano department of the local Conservatory, the school has met with favor. W. Jenner Gillum, formerly of the piano department of the Conservatory, has been secured to teach piano. Elwood L. Clark and J. Lester Myers are other instructors in this department. Besides instrumental instruction, the school offers thorough courses in theory, ear training, harmony, history, musical form and counterpoint.

EDNA STEBBINS.

Columbus Organist Dedicates Organ at Otterbein College

WESTERVILLE, OHIO, Oct. 28.—The new organ recently installed in Lambert Hall, Otterbein College, was formally dedicated by Mrs. Wilbur Mills, of Columbus. The program was well planned to disclose the possibilities of the new instrument, as it included works of Bach, Guilman, and Dethier, demanding full organ. Faulke's Intermezzo in C; Gluck's Gavotte in A; Federlein's "Meditation," Henselt's "La Gondola" and Schubert's "Ave Maria" showed the various solo stops to advantage.

HELEN T. FAIRBANKS.

Wellsville Hears Anne Roselle

WELLSVILLE, N. Y., Oct. 28.—Anne Roselle, soprano of the Metropolitan Company, appeared here in a charming program at the Babcock Theater under the auspices of the Wellsville Musical Club. She was assisted by Austin Gordon, accompanist, who contributed several piano solos.

WATERLOO, IOWA, Oct. 28.—Henry Iblings, tenor, has formed a concert company and left for Chicago to begin an extended tour through the South. For several years Mr. Iblings has been prominent in musical circles in Waterloo and Cedar Falls. He has been director of music at Christ Episcopal Church.

SAN ANTONIO, TEX., Oct. 28.—Frida Stjerna, mezzo-soprano, was chosen recently to sing at the dedication of the new radio station installed by the Evening News.

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WASHINGTON GIRL SCOUTS ESTABLISH GLEE CLUB

New Organization Preparing for Concerts—Ukrainian Choir and Local Artists Appear

WASHINGTON, Oct. 28.—The Girl Scout Glee Club has been organized under the leadership of Esther Linkens, with Herminia Ellis as accompanist. The organization is to make several public appearances during the winter. It will take a prominent part in the National Girl Scout Convention, to be held in Washington in the spring.

The concert season was opened by the Ukrainian National Chorus, appearing under the management of Mrs. Wilson-Greene, on Oct. 19. This picturesque organization sang folk songs and ballads with native art. Oda Slobodskaja artistically gave arias and ballads.

In an interesting costume recital on Oct. 15, Netta Craig, soprano, assisted by Charles T. Ferry, pianist-composer, sang representative songs of many periods of France, Italy, Russia, Ireland, and England. Mr. Ferry presented groups of his own compositions.

The Interior Department Band opened its season on Oct. 18, with a concert in the auditorium of the department. An excellent program included compositions by Suppé, Holtzmann, Kreisler, Saffranek and others. This organization comprises employees of the department.

Under the auspices of the National Community Chorus, a series of student-artist concerts was inaugurated on Oct. 18. Those taking part were Priscilla A. Slaughter, Winifred Michaelson, Joseph Di Meglio, Helen V. Boyd, Esther Cloyd, Mae Norwood and Mrs. Gertrude McRae Nash. Charles S. Wengerd, director of the National Community Chorus, was heard in several baritone solos.

WILLARD HOWE.

TORONTO HAILS VISITORS

Jeanne Gordon and Giulio Crimi in Recital—New York Trio Plays

TORONTO, CAN., Oct. 28.—Jeanne Gordon, contralto of the Metropolitan, and Giulio Crimi, tenor of the Chicago Opera, were heard in joint recital in Massey Hall on Oct. 7. The program was an attractive one, including numbers heard here for the first time. The large audience was most enthusiastic. Guy Rivier Williams, an able accompanist, played two piano solos excellently. The concert was under the management of I. E. Suckling.

The first concert of the season of the Toronto Chamber Music Society was

given at Hart House by the New York Trio on Oct. 11. A large audience was present, and the organization was accorded warm applause. Schubert's Trio in B Flat, Rachmaninoff's Sonata for Cello and Piano and a Trio by Vincent d'Indy were given.

Bertha Crawford, soprano, and Marie Novello, pianist, in debut here, were very favorably received in a recital at Massey Hall on Oct. 17, under the management of Mr. Suckling. On the same program the Toronto Festival Choir, led by Mr. Linden, repeated the two test pieces which they sang at the Buffalo Festival competition. Miss Crawford had an able accompanist in Ralph Angell.

W. J. BRYANS.

CANTON PEOPLE'S SERIES THREATENED BY DEFICIT

Remaining Concerts May Be Cancelled—New Band Formed by Spanish Residents

CANTON, OHIO, Oct. 28.—Lack of support may necessitate a cancellation of the remaining six concerts of the People's Musical Course, according to an announcement made by George A. Lundy recently. A deficit of \$3,600 is threatened and can only be made up by an increased sale of seats for the remaining programs. Thaviu's Band, conducted by T. A. Feiman, was heard in the latest concert at the City Auditorium, playing numbers in excellent style. The assisting soloists, Mrs. Lillian Cummings, soprano; Alfred A. Konberg, tenor, and Milo Luka, baritone, were cordially received.

A new band has been formed by Spanish residents of Canton, under the leadership of Vincente Royo Bolto. It will probably be heard this season.

Ruth St. Denis and associate artists appeared in a dance recital at the Grand Theater on Oct. 12. An interesting program was given before an audience which filled the auditorium.

Carl Schoman and Philip Hodel, local organists, were heard in a joint recital recently. Mr. Schoman is regent of the Canton chapter of the American Guild of Organists, recently formed.

The MacDowell Club held its first meeting for this season recently, with Nellie Jacoby-Dretke as chairman. Addresses advocating the encouragement of American music were made by Mrs. Frank Seiberling, Mrs. T. C. Eichelburger and Mrs. D. S. Bowman, all of Akron. May List of Massillon gave three piano numbers and Mrs. Ellis C. Lenz of Cleveland sang three songs.

The first concert of the new broadcasting station, opened by the Canton Repository, AN-4, was given under the direction of Wilson Weckel on Oct. 11. The

Artistic Independence Furthered by Concert-Going, Asserts Young Singer

Marguerite White Affirms
Much May Be Learned by
Listening — Compares Impressions with Criticisms—
Opera Plans for Spring

BEING a recital enthusiast is advantageous to the young singer, believes Marguerite White, coloratura soprano. During the five years since she left her Wisconsin home and took up her residence in New York, she says, she has heard practically singer, good, bad and indifferent, who has appeared upon the concert stage, and that the experience she has gained has been of the utmost value in her own work. Listening to programs, she believes, serves to make the student more independent of his teacher and gives him more confidence in his own musical resources, for too many teachers, she finds, lack interest in the progress of their pupils and usher them in and out of the studio with little to show for it.

"I find it both interesting and profitable to compare my own estimate of the artist's talents with the reviews that appear in the papers," says Miss White. "I am convinced that the vast majority of criticisms are very fair; in fact, some of them are too fair. The only fault I have found is that the accompanist is too often neglected, for I consider that his work is on a par with that of the singer and he should receive more consideration than he does."

At her Carnegie Hall recital last season, Miss White adopted unusual decorative features which were described at length in the reviews. She was somewhat piqued that so much space was



Marguerite White, Coloratura Soprano

given to her gown and stage settings, and consequently, is planning to give her New York recital this season "just like anyone else." She likes to do the not-prescribed thing, she says, provided it can be done simply and with dignity, and sees no reason why the idea of frivolity should be associated with a singer just because she happens to be a coloratura.

Although she has studied with the intention of becoming a concert singer, she is preparing for a series of operatic appearances next spring. She will sing the rôles of *Gilda* in "Rigoletto," *Viola* in "Traviata," and *Micaela* in "Carmen."

H. C.

artists heard were Fay Walker and Harry Callendar, vocalists, and Mrs. Clifford Ebert, pianist. A Radio Club has been recently formed, with J. W. Scoville of this city as president.

RALPH L. MYERS.

Youthful Violinist Heads Department in Bethlehem School

BETHLEHEM, PA., Oct. 28.—Louise D'Anglass Eckert, violinist, has been chosen to head the violin department of Bishopthorpe Manor, Fountain Hall, for the ensuing year. Miss Eckert was graduated from the Combs Conservatory, in Philadelphia, in 1921, and since she is not yet twenty years old, has the distinction of being the youngest graduate teacher of violin in this section of the country. She is continuing her studies under William Geiger, of Philadelphia, and will make her concert debut in the near future.

Leo Ornstein and Marie Sundelius in Baltimore Concert

BALTIMORE, Oct. 28.—A joint recital was given by Leo Ornstein, pianist, and Marie Sundelius, soprano of the Metropolitan, at the Lyric on Oct. 12, to mark the opening of the new Knabe Studios. The audience comprised local music lovers who had been invited to hear the artists and records of the Ampico reproducing piano. Mr. Ornstein's numbers, presented in individual style, were applauded by the audience. Encores were demanded. Mme. Sundelius won the admiration of the hearers with her singing of the Ballata from "Pagliacci," with reproduced accompaniment.

FRANZ C. BORNSCHEIN.

Organize Orchestra at Lenoir College

HICKORY, N. C., Oct. 28.—An orchestra has been organized at Lenoir College, with Rob Roy Peery as conductor. The organization will be an asset to the community and the college and will give valuable training to young musicians. Mr. Peery conducted the Midland College Orchestra for two years and later led the Omaha Society Orchestra. He is head of the violin and organ departments in the Lenoir College Conservatory.

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STURKOW-RYDER IN EASTON

Robert Braun Heard in Piano Recital—Irish Band Applauded

READING, PA., Oct. 28.—Theodora Sturkow-Ryder, pianist, played on the program at the Colonial Theater during the last week, before large audiences of music lovers. The artist was also heard at special sessions of the high schools, where the educational value of her work was duly appreciated.

Robert Braun, principal of the Pottsville Conservatory, gave a piano recital on Saturday afternoon before the Women's Club, as the closing event of the State Convention. An all-American program was hugely enjoyed, the performer's art being commended.

The Irish Regimental Band, now on a tour of this country, gave two concerts in the Orpheum Theater recently. Band and conductor were well received, and the Irish program proved to be novel and deeply interesting. WALTER HEATON.

Washington Hears Bass Soloist

WASHINGTON, Oct. 28.—Edgar Gray, bass, was the soloist recently in an evening service at the Calvary Baptist Church, singing "The Earth Is the Lord's," by Frank Lyles. Mr. Gray is a member of the National Male Quartet, which is appearing in many programs. He has recently come to Washington from New York, where he was a pupil of Mme. Soder-Hueck.



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Houston's Plans for Musical Year Promise a Plenitude of Concerts

HOUSTON, TEX., Oct. 28.—Houston's music season this year will include a larger number of concerts than ever before. Edna W. Saunders has announced an interesting artist series; the Treble Clef Club will present a long list of artists in concert and will sponsor "popular priced" events; Mary Carson is this month giving a week of grand opera by noted artists, and the Girls' Musical Club will present its chamber music organization, and probably visiting artists.

Mrs. Saunders' series will open with a recital by Louise Homer on Nov. 15. Other programs will be given under her management by Irene Castle and her company, Nov. 29; the Irish Regimental Band, in January; Frieda Hempel, Feb. 9; Jascha Heifetz, Feb. 19; Tony Sarg's Marionettes, March 1, matinée and night; Geraldine Farrar and her company, March 6; Ernestine Schumann Heink, in a "semi-sacred" program on Easter, and Amelita Galli-Curci, on April 9. Mrs. Saunders' office in Bush & Gerts' Music Store has been enlarged. Her office assistants for the season are Mrs. E. A. Perkins, secretary, and Mrs. F. M. Johnson, assistant secretary.

Club Series

Mrs. K. C. Barkley, president of the Treble Clef Club, and Mrs. R. L. Cox, director, have led the club members in a big ticket selling campaign this summer, in preparation for their series of popular priced concerts, the slogan for which is "Five big concerts for \$1." An additional price for reserved seats is paid when the seat is reserved on the original \$1 ticket. Cyrena Van Gordon will be heard in the first of the series, on Nov. 6.

Joint recitals will be given by Paul Althouse and Arthur Middleton in mid-winter, and by Carolina Lazzari and Alberto Salvi in January. The Criterion Quartet will be heard in December, and Florence Macbeth in April. This club has also announced Ignace Jan Paderewski and Erika Morini in recitals but has not published the dates of their appearances. The club is also introducing an innovation in its series of morning musicales, which will begin in January at the Rice Hotel.

The club chorus, under Mrs. Cox's leadership, will assist on the programs given by Miss Van Gordon and Miss Macbeth.

Louise Daniel has been engaged to play the accompaniments for the public appearances of the club this season. Pauline Huebner will pay at rehearsals.

The Women's Choral Club sponsored a recital by Malvena Passmore, soprano of the Chicago Opera, and a former resident of Houston, on Oct. 17. The assisting artists were Patricio Gutierrez, pianist, and Cliff Drescher, flautist, both local musicians, who accompanied the vocalist. Mr. Gutierrez is accompanist for the club, of which Mrs. E. L. Flowers is president.

Blanche Foley, president of the Girls' Musical Club, has announced the engagement for a recital of the London String Quartet, following the club's custom of presenting one chamber music organization each year. The club also contemplates the engagement of a pianist and probably one other concert artist, but

has made no definite announcements. The club holds three open meetings annually, with a musical program by local or visiting artists, at "The Oaks," the home of Mr. and Mrs. E. L. Boykin. This hospitable custom was established by Mrs. E. B. Parker, a patron of music, when she made Houston her home. "Reciprocity programs" will also be a feature of the club programs. By this plan, musicians from neighboring cities are invited to Houston as guests of the club and the cities sending representatives reciprocate during the season. The local organization sponsors the Junior Girls' Musical Club organized last year. Inola Glass is president.

The Junior Music Study Club will confine its activities to a study program. Mrs. S. M. Wilson sponsored the opening meeting of the season. Grace Carlisle is the president. The club was organized under the direction of Katherine Allan Lively.

The Houston Sängerbund will give frequent programs at the Sängerbund Hall. This organization will take part in the annual state singing society contest in the spring.

Ellison Van Hoose, who was recently appointed leader of the newly organized Mendelssohn Club of Beaumont, a chorus of mixed voices, has announced a number of events for Houston. "The Messiah" will be sung by the choir of the First Presbyterian Church and assisting soloists during Christmas week, for the third time under Mr. Van Hoose's baton. A special public concert will be given by the Kiwanis Glee Club, under his leadership.

Lula Stevens, supervisor of music in the Houston public schools, will carry out a program of music appreciation, in addition to the regular study course in music. The phonograph will be used for illustration in addition to lectures by the music teachers and the study of such works as are adapted to school choruses. Louise Siler, who has charge of the music in Central High School, will conduct choruses, glee clubs, a school orchestra and a school band, in connection with her music appreciation classes.

The Music Council of Houston, L. E. Norton, president, will give free public concerts on Sunday afternoons, presenting local artists in the programs. In co-operation with the Recreation and Community Service Association, the Council will sponsor a series of organ concerts in the churches. Mrs. F. M. Barnes is chairman of the free Sunday concert program committee. W. R. Wagborne heads the organ recital committee.

Community Choruses Planned

The Recreation and Community Service Association, of which Corinne Fonde is director, plans the organization of community choruses by W. R. Wagborne, director of music for the Association. Mr. Wagborne is also reorganizing his boys' chorus, composed of school boys and numbering last year about 1000 members, with a selected choir of 100 members.

The Rice Institute will give the first music lectures defrayed by a fund given to the Institute by a Houston woman, who insists that her name be withheld. The Institute and endowed school this year celebrated its tenth anniversary.

The Miller Memorial, an outdoor thea-

ter, will be completed this winter. It will be used primarily for drama, outdoor concerts and pageantry. The edifice, which cost \$50,000, is situated in Hermann Park, opposite Rice Institute.

The Texas College of Music and Art, organized this past summer, will present the Ukrainian National Chorus in one of the downtown auditoriums. Wilson Fraser is director of the institution.

The Houston Conservatory of Music, C. A. Hammond, director, will give weekly pupils' recitals and frequent faculty recitals.

Visits by the Chicago and other opera companies are anticipated although no engagements have been made. In the past these organizations have appeared here under the local management of Edna W. Saunders, who conferred with the business managers of the companies on recent visits to New York and Chicago.

Mrs. John Wesley Graham has announced that she will this year produce a Spanish opera with local artists, following her collaboration with J. Jimenez last year in presenting "Traviata" in Houston and Galveston, with a local cast.

Severn Frank, formerly head of the music department of Baylor College, Waco, will spend the winter in Houston and will conduct classes for teachers.

ELEN D. MACCORQUODALE.

Recent engagements for Ruth Pearcy, contralto, include a recital at the home of Mrs. George A. Carden, Bayshore, L. I., and an appearance with the Masonic Club in New York. Miss Pearcy will sing the contralto part in Parker's "Hora Novissima" in New York on Nov. 5.

Mildred Bryars, contralto, has just been booked by her manager, Walter Anderson, for appearances on Jan. 8 with the Lancaster Symphony and on Feb. 27 with the Masonic Glee Club at Lowell, Mass.

Fritz Reiner, the new conductor of the Cincinnati Symphony, intends to present works by American composers, and among the compositions under consideration for early presentation is the "Thunderbird Suite," by Charles Wakefield Cadman.

Abraham Haitowitsch, Russian violinist, will give a New York recital at the Town Hall on Nov. 8. The violinist has decided to make America his permanent home.

Dicie Howell, soprano; Fred Patton, baritone, and Erwin Nyiregyhazi, pianist, were the artists in Charles D. Isaacson's free concert in De Witt Clinton High School, New York, on the evening of Oct. 15.

Dr. Sigmund Spaeth gave four lectures on music and musical education recently. He addressed the Supervisors' Association of New York on Oct. 10, the Recreation Congress at Atlantic City on Oct. 11, and in Philadelphia and Baltimore on Oct. 12.

The Symphony Society of New Jersey, Inc., John Ingram conductor, has begun rehearsals and will give its first concert of the season in the Dickinson High School Auditorium in Jersey City on Nov. 19. Maurice Kaufman is concertmaster. The soloist in the first concert will be John Mundy, first 'cellist of the organization.

The Irish Regimental Band, Lieut. J. Alfred Wiggins conductor, will make its first New York appearance at the Hippodrome on Nov. 19. The assisting artists will be Beatrice O'Leary, soprano; Jean McNaughton, dancer, and Pipe Major John Trenholme.

Edward Johnson, Metropolitan tenor, has left New York on a concert tour that includes appearances in Knoxville, Tenn.; Kenosha and Oshkosh, Wis.; Regina and Winnipeg, Canada, and Fargo and Grand Forks, N. D.

Evelione Taglione, pianist, will give her second annual New York recital in Town Hall on Nov. 10. Miss Taglione is a pupil of Ethel Leginska and has just returned from a series of successful appearances abroad.

N. Y. PHILHARMONIC TO ENLARGE FIELD

Plans Include Broadcasting by Radio and Educational Concerts

Plans for increasing the field of the New York Philharmonic by extra educational concerts, broadcasting by radio and other means, were outlined in the annual pre-season announcement made on Oct. 23 by Clarence H. Mackay, chairman of the board of directors. Special attention is to be given contemporary American music in a department headed by Henry Hadley, associate conductor, who will pass on manuscripts and recommend meritorious compositions for performance.

In addition to the special concert series announced in conjunction with the lecture courses of Dr. Henry T. Fleck of Hunter College and Dr. Samuel Baldwin of the College of the City of New York, the Philharmonic will give five educational concerts at Cooper Union, on the lower East Side; four at the Commercial High School in Brooklyn, and single concerts in Princeton, Vassar, Smith, Mount Holyoke and Connecticut colleges.

"In order that the educational work done at these concerts may have its widest value," said Chairman Mackay, "it has been decided to broadcast by radio the five concerts at the Great Hall of City College, so that colleges, high schools and other educational institutions within a radius of 1500 miles may benefit. Plans are now under way whereby the institutions in this large territory will arrange for their students to listen in."

The personnel of the orchestra has been increased from ninety-eight to 102 players in order to meet the extra demand placed upon the musicians by the augmented schedule.

Frederic A. Juilliard was recently elected president of the Philharmonic Society and will replace Henry E. Cooper, who remains as a trustee.

This season the board of directors includes Dr. Nicholas Murray Butler, Henry E. Cooper, Arthur Curtiss James, Frederic A. Juilliard, Otto H. Kahn, Alvin W. Krech, Thomas Leeming, Clarence H. Mackay, Frank L. Polk, Walter W. Price, Elihu Root, Charles H. Sabin, Nelson S. Spencer, Scipione Guidi and L. E. Manoly.

Frieda Hempel, soprano, will open her American tour as soloist with the Boston Symphony in Montreal on Nov. 6. Her season has been completely booked and includes forty recitals, forty Jenny Lind concerts, twelve appearances with the New York and Boston Symphonies, five private recitals and her third annual appearance with the Harvard Glee Club.

Claire Lillian Peteler, soprano, who has made records for the Edison Company, has lately joined the ranks of the Vocalion artists. Her first song, "Coming Home," has already been issued.

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BERTA REVIERE

New York Concerts

[Continued from page 23]

charm. The most beautiful and characteristic playing was that of Paderewski's *Thème Varié*, Op. 16, and Chopin's *Impromptu*, Op. 36, and the latter's *Valses*, Op. 64 and 42; the worst that of the *Presto* of the *Sonata*, one of the places in which Mr. Gabrilowitsch indulged in mere extravagance. Scarlatti's *Allegro* in A and Henselt's "If I Were a Bird" were played brilliantly, the latter having to be repeated. B. H.

Spanish Concert, Oct. 28

Three Spanish artists contributed to a program composed largely of music of their land, given in the Town Hall on Saturday evening of last week. Francisca Catalina, soprano, was heard in folk numbers by Alvarez, Venzano and other composers and an aria from "Puritani." Eumenio Blanco Vicente, baritone, gave Spanish numbers and an aria from "Ernani." Both artists were heard in a duet by Guetary and an arrangement of the folk-song, "A la Luz de la Luna." Carmencita Fernandez contributed several dances with originality. C. de Lancellotti was at the piano. R. M. K.

Isa Kremer, Oct. 29

Announced somewhat cryptically as an "international balladist," Isa Kremer came to Carnegie Hall, and incidentally to America, on Sunday afternoon last. She resolved the term as one who sings, declaims and acts songs in several languages. Said the program: "Isa Kremer was born in Russia and, like Sara Bernhardt, became famous overnight." The same program recorded that she went to Constantinople to give three concerts and stayed to give 160. There was no mani-

festos concerning America, but her first audience nibbled and then rose to her numbers with cumulative effect, and presently requests were being shouted from different parts of the hall.

After the first few items one expected a Russian parallel to "Ain't You Comin' Out, Ma Dusky Maid?" or a Jewish extract from "The Day When Baby First Wore Knickerbockers," but Miss Kremer developed, in this program, neither the infectious gaiety of Margaret Cooper nor the capacity for characterization of Ada Reeve. She is, in a way, a sort of Ruth Draper done to music, with a distinct flair for the dramatic and a definite sense of comedy. It was unfortunate that only inadequate synopses instead of translations were provided for the non-international part of the audience. As a result, Miss Kremer's code of gesture and expression was stressed, and became a little obvious, although such an impression no doubt escaped the more erudite cosmopolitans who revelled in the word as well as the action.

From the musical point of view the program lacked warrant for much discussion. It certainly substantiated the claim to the title of "balladist," even if "international" remains a little vague. Miss Kremer sang in Russian, French, Italian, Jewish and finally, essayed an English translation of a poignant tragedy in the Russian mode, entitled—"Butterflies." She has a voice more than sufficient for her purposes; a voice with rich, low notes often used thrillingly in folkwise phrase; a voice that rises clear and true and which might be employed effectively in material of more intrinsic value. Footlights, spotlight and a change of costume were aids enlisted. Kurt Hetzel was a very understanding accompanist. Joseph Cherniavsky, with Laura Cherniavsky at the piano, played 'cello solos. P. C. R.

Lenora Sparkes, Oct. 29

Lenora Sparkes, soprano, whose excellent work in the opera house as well as

Sue Harvard Embarks on Season Which Includes Twenty Concerts in England

(Portrait on front page)

SUE HARVARD, the American concert soprano, has already embarked on a concert season which, beginning in this country, will include twenty appearances in England next spring. Miss Harvard has been heard twice in Washington since the year's musical activities began, as well as in Mansfield, Ohio; Syracuse, N. Y., and Pittsburgh, Pa. Other appearances in the near future include a recital in Aeolian Hall, and concerts in Springfield, Mass., Philadelphia, Roanoke and Bristol, Va., and a third appearance in two months in Washington. In December she will be heard by the Tuesday Musical Club of Rochester.

Miss Harvard like numerous other musicians, ascribes her success as a singer to hard work and opportunity, for since the age of fifteen she has supported herself entirely by singing. "Not that I wanted to be idle," said Miss Harvard, "but in any case I couldn't have afforded to be, so I seized every opportunity that offered."

Miss Harvard's early musical career centers around Pittsburgh. She had previously sung in a church in a little city in Ohio, playing the piano and teaching as well, and going to Pittsburgh for her

singing lessons. Soon she was appointed to one of the most important church positions in Pittsburgh, and was engaged as soloist with several of the musical societies in that city. Shortly afterward a wealthy Pittsburgh woman became interested in her and enabled her to go to New York, where, in 1917, she became soloist at the First Church of Christ Scientist, and the following year at the Temple Beth-El. She gave her first New York recital in Aeolian Hall on Oct. 18, 1918. She sang at numerous recitals and music festivals, and in May, 1920, was engaged for the Metropolitan Opera, and sang for the first time there as the *Priestess* in "Aida," Dec. 18, 1920. She had sung the part of *Erina* in Julian Edwards' "Brian Boru," some years previously, but never in grand opera.

Feeling, however, that she could not afford to give up five or six years for the routine necessary to sing leading parts, Miss Harvard left the Metropolitan at the close of the season and since then has devoted her entire time to concert appearances.

Although she had studied for a year abroad, her European debut was made in recital in London last summer, and she sang before an audience of 20,000 at the Eisteddfod at Ammanford, Wales. Her engagements next spring are the result.

demonstrative applauded the opera excerpts and songs given by the two singers, with a duet from "Thais" at the close, and extended similar approbation to the pianist's playing of Debussy and Rubinstein numbers. B. B.

UNITED ARTS INSTITUTE GIVES FIRST RECEPTION

Tagore's "Maharani of Arakan" Played to Audience of More Than 400 Guests

Over 400 persons attended the first reception of the Master Institute of United Arts, New York, on Oct. 29. The guests included the entire faculty of the Institute, Mr. and Mrs. Joseph Urban, Mr. and Mrs. Lionel Sutro, Robert W. Chanler, Mr. and Mrs. Gustave Sanger, A. Walter Kramer, Albert Stern, Alon Bement, Katherine Emmett, Mr. and Mrs. Stark Young, Mr. and Mrs. Walter Lippman and others prominent in the arts. Members of the Union of the East and West gave an interesting performance of Tagore's "Maharani of Arakan."

In the performance of the Tagore story, which deals with the destiny of a fishergirl who is a princess and becomes the bride of a Maharajah, the members of the cast for the most part acquitted themselves admirably. Mr. Das Gupta displayed a fine sense of comedy as the *Maharajah* and Isabel Lamson played with artistic spirit the title rôle.

The Institute announces that Robert Edmond Jones will give the course in stage designing and theater decoration, and that his class will stage musical and dramatic productions.

Dmitry Dobkin in New York Recital

Dmitry Dobkin, tenor, with N. Val Peavey at the piano, was heard in recital on Thursday evening, Oct. 28, at the Horace Mann Auditorium. The program opened with *Lenski's* aria from Tchaikovsky's "Eugene Onegin," and included songs by Greve-Sobolevskaja, Gretchaninoff, Denza and Glière, and arias from "Aida" and "Tosca." The last two groups were devoted to songs by English and American composers, including Frank H. Grey's "At Eventime," Landon Ronald's "Pluck This Little Flower," Mana-Zucca's "I Shall Know," Easthope Martin's "All for You," and two songs by Frederick W. Vanderpool, "The Heart Call" and "Come, Love Me."

Raisa and Rimini to Give Many Concerts

Rosa Raisa, soprano, and Giacomo Rimini, baritone, both of the Chicago Opera Association, have left on a concert tour previous to the opening of the opera season on Nov. 13. They will sing in Denver, Chicago, St. Joseph, Kansas City, St. Paul, Cleveland, Grand Rapids, Pittsburgh, Toledo, Springfield, Baltimore and Harrisburg.

on the concert platform is well known to New York audiences, gave her annual recital in the Town Hall on Sunday afternoon, presenting a program of wide variety. A group of modern Italian songs began the recital. The most interesting of these, both as a song and in performance, was Santoliquido's "Le Domandai." The second group began with "Forêt" by André Caplet, a song radical, in the piano part especially, to the point almost of Bolshevism. Miss Sparkes sang it with much charm and with lovely tone. Szulc's "Hantise d'Amour," which closed the group, was also beautifully sung. Four Brahms lieder were given with taste and intelligence and as a contrast, violent almost, "Four Parodies" by Herbert Hughes, the texts being from "Mother Goose." These latter were delightful bits of musical humor which Miss Sparkes realized to the utmost. A final group in English included songs by James Hook, D. M. Stewart and two in manuscript by Clara Edwards.

Miss Sparkes maintained a high vocal and artistic level throughout her recital. A slight tendency to act her songs robbed her work of repose, to a certain extent, but was never really intrusive. Added to her fine voice, the singer's charm of personality made the recital one of decided interest. Louise Lindner at the piano played accompaniments which were not only excellent adjuncts to the singer's work but were interesting in themselves for their fine tone color. J. A. H.

Francesca Cucé, Oct. 29

The recital of Francesca Cucé, soprano, at Town Hall, on Sunday evening, showed a leaning toward the Italian composers with the exception of one or two songs and an aria from "Le Cid." Miss Cucé has a voice of brilliant quality, though not large in volume, and singularly well controlled. Her best singing came in the early Italian songs such as Caldara's "Sebben, Crudele" and Scarlatti's "Se Florinda e fedele." Among the modern composers, the soprano chose Martin's "All for You," Respighi's well-known "Nebbie" and Gilbert Spross' "Robin, Robin." For her closing group Miss Cucé sang "In quelle Trine," from "Manon Lescaut," and the last act aria from "Madama Butterfly." She had excellent assistance from Susan Williams as accompanist. L. B.

Hippodrome Benefit, Oct. 29

Titta Ruffo, baritone of operatic renown; Yvonne d'Arle, one of the younger songbirds of the Metropolitan, and Alberto Sciaretti, an Italian pianist who has been heard as a recitalist in New York, united their resources in a benefit program at the Hippodrome on Sunday night. An audience both numerous and

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POTSDAM, N. Y.—Frank Merrill Cram was heard in an organ recital at the Normal Auditorium. Julia E. Cramne was assisting soloist.

RUSK, TEX.—Rusk College presented Raymond Guyon, violinist, head of the music department, assisted by Russell Thomas, baritone, and Helen Smith, pianist, in a recital at the First Baptist Church.

WAVERLY, IOWA.—The new organ at the Methodist Episcopal Church was dedicated by an interesting recital by Kenneth E. Runkel of Waterloo, Iowa, who was assisted by Mrs. Frank A. Holloway, soprano.

WAVERLY, IOWA.—Mrs. Frank Holloway, mezzo-soprano; Margaret Sager, pianist, and Frank Sturdivant, violinist, gave an excellent recital at Wartburg Auditorium, under the auspices of the Woman's Club, for the fund to buy a piano for the club rooms.

SAN JOSÉ, CAL.—Ardis Carter, president of Mu Eta Chapter of Mu Phi Epsilon for the past two years, is in charge of the music department of the San Mateo High School. Alice Hart, vice-president of the same Chapter for the past year, has accepted the position of music instructor in the Chico High School.

POUGHKEEPSIE, N. Y.—Harry Williams Watts of Poughkeepsie, pianist and organist, and son of James W. Watts, conductor of the Poughkeepsie Symphony, has been appointed to teach piano at the Eastman School of Music, of the University of Rochester. Mr. Watts, who is organist of the First Baptist Church in this city, will return for the service each Sunday.

ALBANY, N. Y.—The Albany Quartet has organized for the season and will comprise Edgar S. Van Olinda, Otto R. Mende, Howard Smith and Edward L. Kellogg. Stephen C. Boisclair has been engaged as organist at the Leland Theater. Elizabeth Reohr has been appointed soprano soloist at the West End Presbyterian Church.

ELKINS, W. VA.—Lillian P. Davidson, who was recently teaching in Florida, has been appointed vocal instructor at the Davis College. Mrs. Davidson spent some years in the study of music in New York, Staunton, Va., Washington, Philadelphia and at the New England Conservatory, and also holds the degree of Bachelor of Science of Brownsville College, Tennessee.

CINCINNATI, OHIO.—A reception given by Rose Gores-Rockwell in honor of Ilse Huebner, pianist of the College of Music, and Miss Sweeney from Bowling Green, Ky., was largely attended by the principal musicians of this city. A musical program was given by Mary Green, Mrs. Biser-Scully, and Mrs. Albino Gorno and Mrs. Ellison contributed a reading from her own book of poems.

TYLER, TEX.—The Musical Coterie began its season with a short musical program and meeting in the music hall of Mrs. W. C. Wiley. Mrs. A. P. Baldwin, president, opened the program with a Grainger number. Other pianists were Mrs. Walter Williams and Mrs. Louis Durst, and vocal solos were given by Mrs. J. W. Smith. About fifty members participated in the final singing.

MIAMI, FLA.—Lillian Fliemann McKinney has been appointed head of the voice department of the Baldwin-Hall School on the Bay Shore Drive. Mrs.

McKinney is director of music work for the Federated Clubs of the county and was church soloist in Grand Rapids, Mich., before coming south. Bertha Foster of the Miami Conservatory has announced a series of Sunday afternoon musicales at the Conservatory, to be given on alternate weeks.

MILTON, ORE.—A music club has been organized by the professional musicians. Mabel Colbert, director of Columbia College Conservatory, is acting as chairman until officers have been appointed. J. A. Winther, head of the vocal department of the College, has formed a chorus of sixty voices and girls' and boys' glee clubs, and Miss Colbert has established a students' music club. The students' first recital for the year, representing the piano, violin, voice and expression departments of the College, proved very successful.

FORT PIERCE, FLA.—The music clubs have resumed activity under the directorship of Elizabeth Chandler. The feature of the Juvenile Club's first meeting was comprised in the impromptu talks by the children on music they had heard during their summer trips. Jean Creed spoke of the theater and music in Chicago; Ruth Foster reported on her trip to Atlantic City and the concerts on the board walk; Mildred Booth on musical affairs in Louisville and Betty Smith on Miami. The musical number of the afternoon was a song by Mary Fee.

TRENTON, N. J.—Trenton's list of piano teachers has been augmented by Olga Von Till, a graduate in Hungary of the National Conservatory and the Franz Liszt Academy. Miss Von Till comes to Trenton from New Brunswick. Upon the resignation of Mrs. Kendrick C. Hill, organist of the Fourth Presbyterian Church for twenty-five years, Olive E. Pipher has been appointed organist and leader of the choir. Her husband, Roy E. Pipher, tenor, is a member of the church quartet. Mr. and Mrs. Pipher are Canadians and received their musical education at the Toronto Conservatory. Other members of the quartet are Mrs. Harry A. Allen, soprano; Helen Lukens, contralto, and Russell Snedaker, bass.

MANSFIELD, OHIO.—The combined choirs of St. Paul's Church, Norwalk, Ohio, and Grace Church, Mansfield, gave a festival service in Grace Church on a recent Sunday afternoon. The entire choral service was used, and Gounod's "Unfold, Ye Portals," De Koven's "Recessional," the "Inflammatus" from Rossini's "Stabat Mater" and the "Gloria" from Mozart's Twelfth Mass were sung. Clarence Smith of Norwalk and Richard Starratt of Mansfield were the soloists. C. L. Heath, organist and choirmaster of St. Paul's, played the service, and Selby Houston, organist of Grace Church, played the Recessional and Postlude.

YORK, PA.—In the first of two programs on "Negro Music" to be given by the Matinée Musical Club, Katharine Mundorf, who presided, read a paper on that subject. Emma Bosshart, who had charge of the musical program, gave an illustration of drum calls on the piano. "A West African Call," by Coleridge-Taylor, was played by Grace Mundorf; solos were sung by Mrs. I. Park Wogan, Mrs. Charles Motter, Romaine Spangler and Margaret Mundorf, and a group of spirituals was given by the club quartet, composed of Mrs. Charles Motter, Mrs. I. Park Wogan, Margaret Mundorf and Romaine Spangler. The meeting of the club for Jan. 31, which is to be devoted to "Pennsylvania Music and Composers," will be held in the evening, and will be open to the public.

TITUSVILLE, PA.—The Monday Evening Musical Club's first program for the season at Parish House included a talk by Mrs. W. A. Wilson on current events in music and a paper read by Mrs. E. A. Varnum on "Who Are Our Women Composers?" Works of the following composers were presented: Lorena Beresford, Mary Turner Salter, Dorothy Foster, Edith Cooke, Carrie Jacobs Bond, Julie Rive-King and Mrs. H. H. A. Beach. The program was given by the following members of the club: Mrs. Robert Mitchell, Mrs. F. Hesch, Mrs. W. A. Wilson, Mrs. Earl Mars, Mrs. E. A. Varnum, Mrs. William Schultz, Mrs. J. F. Coleman, Elizabeth Kelly, Ruth Holtz, Genevieve Armogost and Margaret Lang. The accompanists were Mrs. Duncan MacEachern, Miss Lang, Mrs. Coleman, Miss Remer and Frances Dowler.

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People And Events in New York's Week

Fergusson Pupils Active

George Fergusson, voice teacher, who re-established his headquarters in New York a year ago after many years abroad, has reopened his studio for the season. One of his pupils, Hollis Davenny, baritone, who sustained the rôle of the *High Priest* in a performance of Saint-Saëns' "Samson et Dalila" in Baltimore last spring, has been engaged to play *Schubert* in the operetta "Blossom Time" on tour. Thomas Williams, baritone, has been heard in concert and will appear this season in Kingsbery Foster's company producing "Pagliacci." He will also give a New York recital at the Town Hall this season. Eva Bruher, soprano, one of Mr. Fergusson's students abroad, has written him that her management is planning an American tour for her next season.

Engagements for U. S. Kerr, Baritone

U. S. Kerr, baritone, will be heard in numerous recitals in and around New York this season. Among his early engagements is a recital in Yonkers, N. Y., and one in Paterson, N. J., this month. He will make a tour of the New England states later in the season. Mr. Kerr,

who has become widely known through his work with leading orchestras, will give new programs of English, French, Italian, German and Norwegian songs.

Warford Singers in Operatic Program

Claude Warford, singing teacher, presented twenty-five students at the Hotel Plaza on Oct. 24 in a program consisting of scenes and excerpts from operas, fully staged and costumed. A scene from "The Geisha" brought forward Gertrude McDermitt, contralto, and Clara Belle Adams, soprano. The "Card Scene" from "Carmen" was enacted by Elizabeth Janes, Emily Hatch and Katherine Timpson; Anna Flick and John Arden were heard in an Indian number, and Beatrice King, Betty Wayne and Maybelle McManus presented a number of dances.

Individual numbers were given by Burgoyne Taylor, Walter Koch, Marjorie Lauer, who sang the "Prayer" from Verdi's "Otello"; Florence Otis, in an aria from "The Pearl of Brazil," with flute obbligato by Christine Howells, and Mary Davis in an aria from "Aida." The "Rigoletto" Quartet was sung by Tilla Gemunder and her sister and Mr. Randall and Mr. Thomlinson. The accompaniments were played by Willard Sektberg, pianist, and Lee Holt, violinist.

Perfield Method Demonstrated

Effa Ellis Perfield conducted a lesson in music and musicianship for children and adults who had never had lessons in the Magna Chordia Chambers on the afternoon of Oct. 28. A series of recitals by pupils will be given the first Saturday of each month.

Church Positions for Land Pupils

Harold Land, baritone and teacher, has a number of pupils singing in the churches of New York and near-by cities. Joyce Bowers, contralto, and Dorothy Blatz, soprano, are soloists at St. John's Church in Richmond Hill; Madeline Lowerre, soprano, is singing at St. Andrew's Church in Yonkers; Henriette Bagger, contralto, and Vance Campbell, bass, are soloists at the South Yonkers Presbyterian Church; Frederick S. Betterton, tenor, is the soloist at St. Paul's Episcopal Church in Yonkers, and Minnie Scott, contralto, and Elsie Buchanan-Luhrmann, contralto, have been engaged by the Bryn Mawr Presbyterian Church in Yonkers.

Harold Eisenberg Marries

Harold Eisenberg, New York violinist and teacher, and author of "Art and Science of Violin-Playing," was married on Oct. 31 to Lily Lucille Lien, at the Hotel Ansonia.

Rita Fornia's Death in Paris Takes Valued Artist from Metropolitan Opera

RITA FORNIA, mezzo-soprano of the Metropolitan, died suddenly at the home of her sister, in Paris, on Oct. 27. The singer went abroad last spring, following a serious operation, and it was supposed that she was recovering satisfactorily until Tuesday of last week, when a cablegram was received in New York by her husband, James B. Labey, an art dealer, announcing that her condition had become serious. Mr. Labey and Mme. Fornia's brother, Arthur Newman, sailed for Europe on the Aquitania the following day.

Mme. Fornia, whose maiden name was Rita Newman, was born in San Francisco on July 17, 1878. Her vocal ability was discovered at an early age, and, although her father was averse to her becoming a professional singer, she had lessons from various teachers in her native city and was finally allowed to go to New York, where she studied under Emil Fischer, the Wagnerian bass who sang at the Metropolitan during the Stanton régime.

Making rapid progress under Fischer, she was advised by him to go to Europe for further study, and her father was persuaded to allow her to undertake six months' work abroad. Her studies were pursued in Berlin under Frau Nicklass-Kempner, who decided that she was a coloratura soprano, and shortly after she made her début in Hamburg as *Eudoxie* in Halévy's "La Juive."

Several years of coloratura singing in various German opera houses, however, brought Mme. Fornia to the conclusion that her voice had been wrongly placed. She left the stage for a time and studied



© Ira L. Hill

Rita Fornia, Mezzo-Soprano of the Metropolitan Opera, Who Died Last Week in Paris

with Jean de Reszke and returned to the United States in 1906 as a member of Henry W. Savage's English company, which presented "Madama Butterfly" in English throughout the country. She sang the part of *Suzuki*.

In 1906 she joined the Metropolitan forces, taking then as a stage name the last part of the word California. She appeared in the more important minor rôles, and in 1907 was given the opportunity to sing a leading rôle, when Emma Eames, who had been scheduled for the part of *Leonora* in "Trovatore," was taken suddenly ill, and Mme. Fornia substituted for her at the last moment. She also saved a performance of "Faust" at the Brooklyn Academy of Music in the winter of 1913, when Geraldine Farrar lost her voice while singing the "Jewel Song." Mme. Fornia, who was in the cast as *Siebel*, stepped into the leading part and sang the Prison Scene, creating a furore with the audience not only on account of her pluck but also because of her excellent singing, particularly as the rôle was out of her normal range.

During her thirteen years as a member of the Metropolitan Mme. Fornia appeared in a large number of parts, many of which were in first productions. Her last appearance was as *Suzuki* with Geraldine Farrar in the latter's final performance of "Madama Butterfly" last April, and she was already cast for the same part for the first performance of that opera this season. Owing to her extensive repertoire and her ability to step into practically all the mezzo rôles and many of the soprano ones at the last minute, she was considered one of the most valuable members of the organization.

Mr. Labey, to whom she was married in 1910, is a native of the island of Jersey.

PASSED AWAY

Alexander Ernestinoff

INDIANAPOLIS, Oct. 30. — Alexander Ernestinoff, veteran choral and orchestral conductor, died on Oct. 24, on the train near Kansas City, while on the way to California for the benefit of his health. Mr. Ernestinoff came to Indianapolis in 1883 to take up the leadership of the Lyra, and remained with that society until 1888. Later he was connected with various singing organizations and churches of the city. Twenty-five years ago he became conductor of the Musikverein of the old German House, now known as the Athenæum, and held the post until two years ago, when his health began to fail. Until the time of his illness he was voice teacher at the College of Music and Fine Arts. Mme. Charles Cahier and Orville Harrold began their vocal instruction with him. Mr. Ernestinoff was born on Jan. 14, 1853, in Petrograd, where he received his early musical education at the Imperial Conservatory. After a stay in Germany, he came to America in 1872 and took charge of the German opera in New York. He was afterward vocal teacher in St. Louis at the Beethoven Conservatory and came from that city to Indianapolis. His surviving relatives are his widow and two daughters, Mrs. Robert Tyler and Antoinette Ernestinoff.

PAULINE SCHELLSCHMIDT.

Edward Cholmeley-Jones

PHILADELPHIA, Oct. 28. — Edward Cholmeley-Jones, at one time bass soloist and organist in a New York church, and later a musical and dramatic writer on the New York Herald, died on Oct. 25, at the age of seventy-five years. Mr. Cholmeley-Jones, who was born in England, was educated at Magdalen College, Oxford, where he took the M. A. degree. After some years' residence in New York, he removed to Philadelphia, and was connected as press agent with the Forrest and other theaters here. One of his children was the late Colonel Richard G. Cholmeley-Jones, who served in the European World War, and was afterward director of the War Risk Bureau in Washington.

Raymond L. Myers

LANCASTER, PA., Oct. 28. — Raymond L. Myers, director of the Myers Violin School, died at his home on Oct. 23. Mr. Myers taught violin in this community for twenty-five years, during twenty-three of which he was conductor of the Fulton Opera House Orchestra. He was also conductor of the Lancaster Symphony and Burger's Military Band.

A. IRVINE MCHOSE.

Mrs. Charles T. Kountze

OMAHA, Oct. 28. — Omaha has lost one of its most valued friends of music by the death of Mrs. Charles T. Kountze. She served several terms as president of the Tuesday Musical Club, and was active also as an officer of that organization.

E. L. WAGONER.

Charles Buys

POUGHKEEPSIE, N. Y., Oct. 30. — Charles Buys, who many years ago was a well-known singer, died on Oct. 25, in his seventy-fourth year. He was for a long period in business in Poughkeepsie, where he lived all his life.

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Paderewski Heads Arrivals of the Week



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New Group of Voyagers Added to List of Artists Already in America for the Concert and Opera Season: 1, Ignace Jan Paderewski Arrives in New York Again, Ready for His Return to the Concert Platform; 2, Richard Hageman, Associate Musical Director of the Chicago Opera, Home from Europe with Mrs. Hageman; 3, Paul Bender, Bass, and Gustave Schützendorf, Baritone, Here to Join the Metropolitan Opera Company, Photographed with Mrs. Bender; 4, Isa Kremer, Russian Singer, Who Made Her Début in New York on Sunday; 5, Jacques Thibaud, Violinist, and Alfred Cortot, Pianist; 6, Erika Morini, Violinist, and 7, Raymonde Delaunoy, Soprano of the Metropolitan Opera

THE migration of singers, instrumentalists and conductors westward from Europe for the new season in America continues unabated. Virtually every large liner arriving in New York during the week brought its quota of personalities in the world of music. Many of the artists are new here this season and their débuts are awaited with interest. Others are established artists, some of whom are returning to the American concert stage after a considerable absence.

The Paris brought its record artistic contingent of the year. Among the passengers were Ignace Jan Paderewski, who returned with Mme. Paderewska to re-enter the American concert field after an absence from the platform which began in May, 1917. Alfred Cortot, pianist, and Jacques Thibaud, violinist, arrived on the same liner to begin at once tours including several joint appearances in the sonata recitals which they gave in Great Britain and Europe last season. In the Metropolitan Opera group were Gennaro Papi, conductor; Raymonde Delaunoy, soprano, and Giuseppe de Luca, baritone. Cesare Formichi, baritone, came to join the Chicago Opera, and returning mem-

bers of that organization were Edouard Coteuill, accompanied by Mme. Coteuill, William Beck, Desiré Defrère, Merle Forest, stage director, with Mrs. Forest.

On the Rotterdam were Richard Hageman, associate musical director and conductor of French repertoire of the Chicago Opera, and Mrs. Hageman. Erna Rubinstein, violinist, accompanied by her mother, also arrived for a season here.

On the Olympic arrived another big contingent. Feodor Chaliapine, bass, returned for engagements with the Metropolitan and Chicago companies, and an extensive concert tour. He recently concluded a tour of the British Isles. Josef Hofmann and Mrs. Hofmann returned from a summer spent on a holiday tour of a half dozen European countries. On the same liner was Frieda Hempel, soprano, who embarked for America directly after her Queen's Hall concert in London. Arriving to begin a concert tour at once was the Flonzaley Quartet—Adolfo Bedetti, Alfred Pochon, Iwan d'Archambeau and Louis Bailly. After a summer spent in Switzerland, the ensemble was heard in a series of London concerts just before sailing.

The Reliance brought a number of German artists, several of whom will be heard here this season for the first time. Three of them are scheduled for appear-

ance at the Metropolitan Opera. They are Elizabeth Rethberg, soprano of the Dresden Opera; Paul Bender and Gustave Schützendorf, baritones, of the Munich Opera. Mrs. Bender accompanied her husband. Also among the passengers were Elsa Marvenga, soprano, and Willi Ortmann, well-known German composer of light opera.

Erika Morini, violinist, returning from a European tour which included Vienna and other Central European capitals, was a passenger on the Majestic. Grace Holst, Danish soprano, and a débutant member of the Chicago Opera, was also a passenger on this ship.

The Lafayette brought Pietro Yon, organist; Mrs. Yon and their son. Mr. Yon has been in Italy for the past several months.

Among the sailings were Mrs. Felix Lamond, who embarked on the Conte Rosso to join her husband, who is direc-

tor of the American Academy of Music in Rome, and Mrs. John McCormack, who returned to England, where her children are spending the winter. Mrs. McCormack sailed on the Majestic, which also carried Jerome Uhl and Duncan Robertson, baritones, who will be heard abroad in concert during the winter.

MINNEAPOLIS DEBUT FOR VERBRUGGHEN

Elena Gerhardt Soloist in First Concert, and New Violinist Appears

By Florence L. C. Briggs

MINNEAPOLIS, Oct. 28.—Interest attaching to the first orchestra concert of the season by the Minneapolis Symphony was heightened by the presence of the new guest conductor, Henri Verbrugghen, of Sydney, Australia. The welcome he received was most cordial, and appreciation of his work was expressed on every possible occasion.

Mr. Verbrugghen first lifted his bâton to direct the orchestra in a spirited interpretation of "The Star-Spangled Banner." Tchaikovsky's B Minor Symphony, last on the program, was impressively played. There was much visible effort on the part of both conductor and men in working out the details of an elaborate delineation and the audience was prompt to recognize the merits of the performance.

Elena Gerhardt sang with great charm three Strauss songs, "Morgen," "Ständchen" and "Cäcelie." Every tone was colored with meaning, and the interpretation of the music was artistic in a high degree. Four songs by Beethoven were also warmly applauded.

The popular concert on Sunday afternoon, Oct. 22, drew another capacity house, and Mr. Verbrugghen and Jenny Cullen, violinist, shared the enthusiastic applause. Beethoven's Fifth Symphony and the Vieuxtemps A Minor Concerto for Violin were the principal numbers. Miss Cullen, who recently arrived in America, and has been on a visit to her relatives in Scotland, is a member of the Verbrugghen Quartet in Sydney. Two themes by Alfred Hill of the New South Wales Conservatorium, "Tangi" and "Waiata Poi," based on the folk-lore of the Maoris of New Zealand, were among the orchestral numbers. These themes were orchestrated by Mr. Verbrugghen. The tangi is a funeral lament, and the poi is a graceful dance.

A recital by Mina Hager was given on Oct. 19 at the First Baptist Church, under the auspices of the Mu Epsilon Chapter of Mu Phi Epsilon, for the benefit of its scholarship fund.

Hamlin Hunt's three organ recitals on successive Monday evenings in October in Plymouth Church have attracted large audiences. Fine programs have been interpreted with admirable art.

Indianapolis Acclaims Claire Dux

INDIANAPOLIS, Oct. 30.—Claire Dux, soprano, sang at the Murat Theater Oct. 20, under the auspices of the Matinée Musicale. A large audience acclaimed the singer in a program interpreted with charming taste. Included in her numbers were "Ernani Involami," "Voi che Sapete," a group of French, German and modern English songs, a Negro spiritual by Burleigh. Herbert Goode was an able accompanist.

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